TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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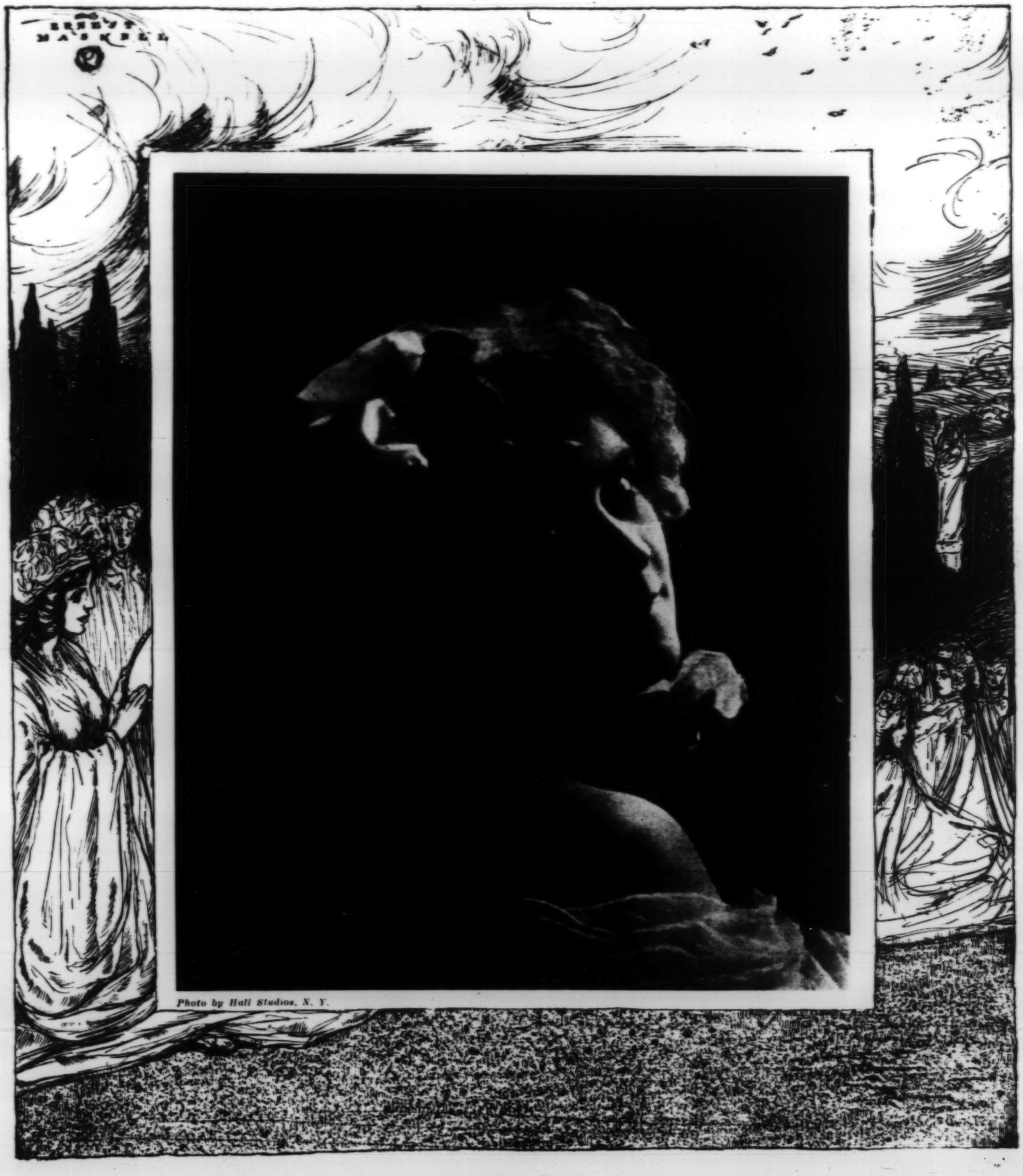

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JESSIE MAE HALL.

THE MATINEE GIRL

When I had the pleasure of seeing Professor Wilder's collection of human brains, the brains of distinguished men and women bequeathed to the Professor by their original possessors, I was rather surprised to find that no actor's brain had a place in the collection.

Professor Wilder several years ago evolved the very excellent idea that the study of the brain could be conducted more thoroughly by experiments upon the brains of intelligent persons than on the brains of criminals and paupers, which had been the only obtainable material up to that time.

He interested many distinguished people in his project, doctors, lawyers, statesmen and people of scientific note, with the result that any number of them signed and filled out little printed slips of bequest agreeing to the removal of their brains after death, for conveyance to the Professor's laboratory, where, in glass vats of transparent liquid, they, for all we know to the contrary, still carry on mental processes of some sort.

It cannot be said that they add to the gayety of nations, but they do add to scientific progress, and once you get the uncanny part of the notion out of your mind—that is, as to the removal after death—you begin to realize that it is rather a finer fate than that which usually overtakes the thinking machines that play such an important part in our lives.

But the brain of the actor should be a vastly interesting portion of material for investigation. It is proved that the brain of the poet differs from that of the painter, and that of the inventor from both.

What might not the actor's brain disclose? The exaggerated ego of which he is accused—would it be indicated, and, if so, might its location offer chance for a cure of the disease during life?

Above all, would the duality of the actor's emotions, the constant assumption of other personalities and manners, leave its traces? And the born actor—he with the dramatic fire bred in bone and blood—would it be possible to detect him by a phrenological examination on his entrance to a dramatic school?

There are very few of us who do not relish the idea of being remembered after our demise and cherish a dim hope that some one besides the insurance company will regret our taking off; but the chances are two to one that the general mirthfulness of affairs will not be noticeably affected.

The Professor's laboratory offers a chance for permanent perpetuation, for he is as fond of showing his treasures as is a collector of taking you through his cabinet of gems, and in this way a splendid advertisement is procurable; not an advance notice, it is true, but a unique way of keeping before the public even after death.

There is nothing that we don't know about the muscles, bone, blood and sinew. We are still a little bit shy in our knowledge of the nerves, because the nerves are really an annex to the great mystery, the brain.

But here lies the secret of all that we marvel over—the origin of thought, impulse, hereditary tendencies and other matters of infinite importance in their relation to human life and its perpetuation.

When one thinks of the great actors that have lived and died, it seems almost a pity that some one of them is not numbered in the Cornell brain galaxy.

We might then learn something about Art—whether its apostles of the dramatic bunch are similar as to their equipment of lobe cells and fissures or differ as one star does from another in glory.

Perhaps when Professor Wilder had experimented with the brain of the actor he might be able to tell us of something still more wonderful and mysterious—the power that lurks in the work of some of the men and women of the stage above all others.

It is something more than sincerity or strength or cleverness or trick. We are apt to call it inspiration, but it is not only in the soul of the actor, but in the soul of the auditor.

It is the mysterious quality which will always animate the work of some players and win recognition from answering souls.

And that is it, perhaps—the spirituality in dramatic art that is its real power—the inspiration that dwells in farce, comedy, burlesque and pantomine as well as in the most thunderous drama or most beautiful poem that was ever written for the stage.

If experiments on the actor's brain could teach us the secret of cultivating this mysterious quality, there would be no more half way success from players of real ability and promise; those annoying ones that come so near the pinnacle of greatness, but who are always sliding down from the summit and settling within easy reach of the top, content.

Contentment is a great virtue and a blessing, we have been told, but there is, or there should be, no content with the student in art. There must always be the aspiration—the endeavor—but the aspiration always and ever.

Even when you reach the top of the highest mountain you can still look up far above your head and see the stars.

You talk with some actors—actors of successful accomplishment, and you find to your dismay, if you have admired them, a lack of ideality which you might expect in a mechanic but which is almost startling in an actor.

All other lacks we are apt to know and regret, but we are always unconscious of our lack of ideality, seemingly ignorant of the fact that it is the strongest possible force in an artistic achievement as opposed to trickery—the cheapest method of gaining any stage success.

The great women of the stage will always be greater than the great men, for they consciously or unconsciously possess more of this quality of aspiration—the mental attitude of one before an altar, always in adoration.

Other arts are more practical, requiring more accomplishment, achievement, striving, but dramatic art calls first of all for the power to express and to then convey that expression. Duse proved by her untheatric methods that mere stage art, oratory, beauty, even langugе were not necessary in this expression.

The inspiritizing of the actor, therefore, is what will do for him within the next decade (so soon even as that) great things that we have not yet seen.

All the influences of the stage tend now toward the dignity of the stage and its people.

The home life of the actor has become a theme for some of our most domestic magazines, and, it would seem, is more nearly ideal than the home life of most deacons.

The Stage and Church Alliance—one of the very strongest movements made toward the further ennoblement of a noble calling, was like the sweep of angels' wings over the graves of the great dead actors, who, with Shakespeare as their priest, kept the mysterious flame alight before their shrine that some call Art.

To them, and to such as them who strove through times when the actor had not yet reached out toward the pink tea and names were never written in electric lights, do we of to-day owe all that has come to us.

Their effort, their sincerity and belief and truth in their work, have brought in the harvest of plenty that is the lot of the theater in these times. There is no stemming that tide. Art does not die. The future of the theatre is limitless in its possibilities; its people have risen from bondage and are marching triumphant toward their promised land.

THE MATINEE GIRL.

ROBERT GRAU SAILS FOR EUROPE.

Robert Grau, who has been working night and day for months past on the details in connection with the forthcoming farewell tour of Adelina Patti, sailed for Europe on the *Lucania* on Saturday last, accompanied by Mrs. Grau. He has booked his return passage on a steamer leaving the other side on Aug. 22. This will allow him only six days on shore, during which time he expects to transact an immense amount of business. He will visit Madame Patti at her castle in Wales, and will also make an attempt to close negotiations for another big attraction, which, if he is successful, will cause as big a sensation as the Patti engagement. Before leaving, Mr. Grau was seen by a MIRROR man. During the chat he said, among other things: "I am taking this trip partly for recreation, but mostly for business. I am nearly worn out attending to matters pertaining to the Patti tour, and I believe the ocean voyage will help me to recuperate, so that I will be ready for the immense amount of work that awaits me in the Fall. I have closed my vaudeville agency temporarily, but when the Patti tour is well under way I shall resume operations in the vaudeville field. I have several things up my sleeve that will prove interesting to managers and public. The outlook for the Patti concerts is very bright, and though I shall have to expend an immense amount of money before a dollar is taken in, I expect that the returns will more than justify the advance outlay. We have orders in the office now for more seats than we can possibly supply for the New York concert. Some of the people have even offered premiums on the set prices in order to be sure of hearing the diva. In other cities the interest is the same and the indications are that Patti's tour will be a series of triumphs from beginning to end. She will probably return to Europe at the end of the season with at least a half million added to her already large fortune."

WHEN LOUIS XI WAS KING.

When Louis XI Was King, a new romantic drama in a prologue and four acts by William Owen, was presented by the William Owen company for the first time on any stage at the Opera House, St. John, N. B., on July 30. The cast:

Quentin Durward	William Owen
Duke of Burgundy	George C. Denton
De Montalmont	Devore Palmer
Raoul	Harold Selman
Count Compobasso	Albert W. Taylor
Countess of Croye	Jeanette Lewis
Madame de Montalmont	Florence London
Geraldine de Pauvis	Little Ethel Kelley
Louis XI	J. W. McConnell
Olivier	Harry W. Hayes
Little Andy	Harold Selman
Long Jean	Albert W. Taylor
Ludovic Lesly	Fred Chesley
Prior of Monastery	Anthony Andre
Brother Chembinu	Albert W. Taylor
Hayradden	Harold Selman
Jacque	Devore Palmer
Louis of Bourbon	J. W. McConnell
Hans	Devore Palmer
Gustave	Harry W. Hayes
Martineau	Albert W. Taylor
De la Marck's Son	Little Ethel Kelley

The play is suggested by Sir Walter Scott's novel, "Quentin Durward," with Durward the Scot as the central figure. The scenes are laid in Burgundy, Plessis and Liége, and set forth the trials and tribulations of the beautiful Countess of Croye, and the daring acts and courage of the young Scot. King Louis, Charles the Bold the Wild Boar of Ardennes, and the Cardinal Bishop of Liége figure in the plot. Business was large; the performance, while good, was uneven, due no doubt to nervousness and lack of sufficient rehearsals.

MADAME COTRELLY A SUFFERER.

Madame Cottrelly, who has an estate at Paterson, N. J., was one of the sufferers from the recent cyclone, the chimneys of her home being blown over and a balcony destroyed.

Pearle Hight, comedienne, disengaged. New York engagement solicited. Address Actors' Society.

THE STONE BROTHERS YEARS AGO.

Fred Stone, the Scarecrow in The Wizard of Oz, was rummaging through an old trunk at his Summer cottage at Arverne-by-the Sea one day last week when he came upon the above picture of himself and his younger brother, Edwin J. Stone. The photograph was taken seventeen years ago, when they were both traveling with the Sells-Renfrew Circus, the largest wagon show then on tour in Western Territory. Fred was twelve years old and Edwin ten. Besides doing what is known in circus parlance as an acrobatic "brother act," they were required to ride in the free street parade, ride in the steeplechase in the hippodrome races and afterward black up and do a song and dance turn in the concert. Far from being ashamed of his early circus days, Stone says that he could never have scored his success as the Scarecrow had it not been for his variegated training in the sawdust ring. He recounts with rare humor these early experiences and says that the happiest moment of his life was when he secured his first important engagement as high-wire ascensionist with the Sells-Renfrew Circus. Pride came before a fall when he lost his balancing pole one afternoon in a gale of wind while walking the wire in the free show that preceded the regular circus performance. He was then glad to accept an offer to play Topsy with "Uncle" Dick Sutton's Uncle Tom's Cabin company. Life with an Uncle Tom show (under canvas) is possibly the nearest approach to pure and simple Bohemianism that can be found in America to-day. The troupe may progress by trains vice caravans, may occasionally give their performances in town halls instead of under the tent, but it is on record that more than one Uncle Tom company, their work being finished in one town, have been requested by the management to assemble at the hotel and walk to the next. It was a lucky day for Stone when he encountered his present partner, David Montgomery. They met in St. Joseph, Mo., where Montgomery was then playing with a minstrel company using the Haverly trade-mark. Montgomery induced Stone to join forces with him, and together they contrived an original song and dance specialty that won immediate recognition. It was the commercial sagacity of Montgomery that brought the young comedians to the front, and their first appearance in the East, at Keith's Theatre, Boston, established them in the front rank of vaudeville favorites. They speedily made names, and when Julian Mitchell, who was the first stage-manager to recognize their innate comic abilities, persuaded Charles Frohman to engage them for Edna May's company for The Girl from Up There at the Duke of York's Theatre, London, they more than justified Mr. Mitchell's estimate of their artistic work. After the first night of their London success they received an offer from Robert Arthur, a Liverpool manager, to play the two leading comedy parts in his annual Christmas pantomime. This offer they accepted, and it was while they were playing in Liverpool that Julian Mitchell, who never swerved in his firm determination to bring them to the front, cabled them an offer to return to America to originate the characters of the Tin Woodman and the Scarecrow in The Wizard of Oz. Heartily homesick after their long stay in Great Britain, Montgomery and Stone were eager to come back to their native land to appear in so important a production. Their success in The Wizard of Oz is a matter of contemporary dramatic history. They have taken their success modestly. They are enthusiasts and revel in their work. Away from the theatre they spend all their waking hours in athletic sports, and their muscles are as strong as their sense of humor.

A LONG TOUR PLANNED.

Rehearsals for At the Old Cross Roads, which will start its third season at Erie, Pa., on Aug. 29, will commence to-morrow, Aug. 12. Cleveland, Detroit and Chicago will be played immediately following Erie, the tour then extending to the far Western cities. In Seattle, Portland, San Francisco, and Los Angeles the engagement will extend two weeks, one week being devoted to Tennessee's Pardner, which has not been played in that section for some time. On the return trip Denver, Kansas City, St. Louis, Indianapolis, Dayton, Columbus, Louisville, Cincinnati, Pittsburg, Baltimore, Washington, and the other Eastern cities will be played. The rehearsals will be personally conducted by Estha Williams, who will again be starred in the role of Parepa, in which she has been appearing the past two seasons with pronounced success. James M. Brophy will be Miss Williams' leading support. Others prominent in the cast are Julia Blanc, Louise Valentine, Gertrude O'Malley, Mildred Hyland, Ella Peyer, Harry Dunkinson, Lyman F. Tucker, Herbert Noble, Owen McCormack, Harry L. Wilson, Bert McEwen, and Rod Waggoner. Manager Arthur C. Alston will travel with the company during most of the season, and at its termination will locate permanently in New York, and extend his operations by sending three companies on tour during the season of 1904-1905.

ENGAGEMENTS.

For E. J. Carpenter's A Little Outcast, Western: Stanley Johns, Charles Crone, Millicent Evans, P. Aug. Perkins, May Stockton, Delancey Barclay, R. J. Struck, Dolly Donzee, Frank C. Burton, Madge Bertrand, Frank Ritter, Little Ethel Lewis Elliott, Robert Taylor, and the Newsboys' Quartette, Willie Smith, Harry Earl, Tommy Burns, and Johnnie Kline.

Dallas Tyler, Christine Blessing, and Anna Buckley by Henry W. Savage, for George Ade's drama, The County Chairman.

Marie Pettes and Josephine Sherwood, for the support of George Ober. Rehearsals have been called by Manager W. H. Currie for Aug. 10.

Edgar Norris, for Lost River.

Murray Woods and Frank Chapman, for Under Southern Skies.

Elsie Willard, for Miss Petticoats.

Alexander Carleton, as leading man, for Beware of Men.

REFLECTIONS

Bertha Welby, who has been suffering from a nervous shock sustained on a recent night by an encounter with two burglars who invaded her home, is recovering.

Selma Romaine arrived in New York by steamer from Galveston, Texas, on Aug. 1.

Dolly Theobald will be featured in A Little Outcast company (Northern) the coming season, and Howard Powers will also be seen in the production.

Burton Adams, who has been managing the Corman Theatre at South Framingham, Mass., is recovering from a severe malarial fever and expects to be able to resume his position with Quincy Adams Sawyer for this season.

William C. Cameron, business manager for Broadhurst and Currie's production of A Son of Rest, with Nat M. Wills, is in Saratoga.

Otis B. Thayer was married to Gertrude Schafer, known professionally as Gertrude Bondhill, at Bond Hill, O., on Aug. 3. Mr. and Mrs. Thayer will appear in Sweet Clover during the coming season.

J. Isnar Noa will hereafter be known professionally as Julian Noa. He will be a member of the Miss Petticoats company next season.

Thomas R. Henry is directing the rehearsals of McFadden's Row of Flats, which opens its season on Aug. 17 and will make its usual tour of the south.

Agnes Rose Lane has announced her engagement to James G. Rossman, president of the Ponce de Leon Amusement Company, of Atlanta, Ga. The wedding will take place in Brooklyn early in September.

Richard Obee returned from an extended business trip in Europe on Aug. 3 and will have charge of Rose Coghlan's business interests for the third season. London, Liverpool, Manchester, Antwerp, Paris and Brussels were visited by Mr. Obee.

E. S. Dimmock, manager of the Casino at Wenona Beach, Mich., was recently presented with a handsome Moslem fez, the cap of the Mystic Shriners.

Charles A. Loder is in town to begin rehearsals of The Funny Side of Life.

W. S. Butterfield has returned from an outing in the Maine woods.

May Robson has been engaged for the role of Queen Elizabeth in the support of Bertha Galland in Dorothy Vernon of Haddon Hall.

Frank Bernard, comedian, has received and accepted a cabled offer to play the leading role in the pantomime productions at the Prince of Wales Theatre, Manchester, England. He will succeed James E. Sullivan, who is now appearing in the English production of The Medal and the Maid.

George W. Lederer has accepted a new musical comedy entitled The Man from America, by Louis Harrison.

Bettina Gerard, who has been appearing in Otoyo on the Madison Square Roof, has resigned to become prima donna of the La Salle TLeatre, Chicago.

Gerald Coventry, general stage-manager for the Shuberts, has signed a new contract with that firm.

Andre de la Montayne, the daughter of General Robert de la Montayne, of Louisville, Ky., yesterday (Monday) made her stage debut as one of the widows in The Runaways at the Casino.

Mabel Taliaferro, while abroad, was a guest at Ballydonelan Castle, the Irish estate of James Byrne, of this city.

Arthur Shaw, son of Mary Shaw, has been engaged by Maurice Campbell for the part of Sylvius in the support of Henrietta Crosman in As You Like It.

Edward Abeles has signed with Liebler and Company as leading comedian in the support of Vesta Tilly.

Max von Mitzel, who will this season appear as leading man for Blanche Walsh, will hereafter be known as Alexander von Mitzel.

Varasal, the prima ballerina at the Scala Theatre, Milan, has been engaged by Heinrich Conried for the next season of opera at the Metropolitan.

Effie Gilette, who has been re-engaged for the leading role with the Beyond Pardon company for this season, has returned to New York after a several weeks' stay at Atlantic City.

John M. Sullivan this season will be seen in Sweet Clover under the management of Thayer and Justice.

Manager Fred Niblo will this season have on the road three companies, The Four Cohans in Running for Office, The Governor's Son with a special cast and a company of thirty-six people and James W. Harkins' new melodrama, The Winning Hand.

Johnstone Bennett has been engaged by Liebler and Company to play Dixie Merryall, in Edward Harrigan's new play, Under Cover.

William Collier and his company began rehearsals of his new comedy, Personal, at the Bijou Theatre on Monday of last week.

Harry J. Seamon gave a banquet on the evening of Aug. 3 at the Harlem Casino in honor of Jules Hurtig. Eighty guests were present.

Cora S. Tanner was married on Aug. 3 to Charles Allen Reed, wealthy business man of this city. The ceremony took place in the rectory of the Church of the Mediator at Kingsbridge. The Rev. John Campbell was the officiating clergyman. Mrs. Reed, who last appeared nearly a year ago, in vaudeville, has retired permanently from the stage and will reside henceforth at Mr. Reed's country place, "Reedholme," on the Kingsbridge Road.

John Flynn, last season with Murray and Mack, has been engaged to play in support of Edward Harrigan, his old manager, in Under Cover, at the Murray Hill Theatre.

Melbourne McDowell and Florence Stone will open in The Captain of Navarre, a new play by Will D. Eaton, about Sept. 15. With this opening, it is said that these co-stars will shelve the Sardou plays and hereafter be seen in new offerings only. After a short tour of the Coast they will go to Honolulu to play a two months' stock engagement.

Yolande and Duchess Bijou have just closed a successful Summer engagement on Long Island with the Isaac Payton Stock company. They opened with the Corse Payton Stock company at Springfield, Mass., on Aug. 3.

Jane Holly will close her Summer engagement with the Empire Stock company in Columbus, Ohio, on Aug. 15.

Robert Leeland underwent an operation for appendicitis a few days ago at Mercy Hospital, Springfield Mass. Mr. Leeland is the author of Her Fatal Sin, which will go on the road under the management of Charles W. Fonda, of Springfield. He was directing preliminaries for the opening of his play when taken ill. He hopes to be able to continue this work the latter part of the month.

Arrangements are under way, it is said, to present Kathryn Osterman's new play, Miss Petticoats, in Berlin, J. J. Rosenthal having closed with Carl Hauser to make the German adaptation.

S. Hanauer, manager of the Lyceum at Beaver Falls, Pa., has been in the city for the last few days.

WANTED.—Good attractions for September, Bent's O. H., Medina, N. Y.

EDMOND ROSTAND'S ADDRESS.

On the Occasion of His Reception Into the French Academy, June 4, 1903.

(Translated expressely for THE DRAMATIC MIRROR *by Henry Tyrrell.)*

(Conclusion.)

Let us pause at the emotion of this moment, when M. de Bornier is about to pluck the full flower of his noble life. At last he has written the work that he was worthy to write. The world is going to acclaim him—the general public and the master of his guild, Théodore de Banville. Let us rejoice in this good fortune of true merit, this high triumph of the soul; the great thing about it is, that with an overflowing poetic heart this man has not too much self-assurance; that it is the lasting moral beauty of his genius which has now made it possible for him to produce a beautiful work. Others have been born to create the beautiful; but, lacking faith, they have only achieved prettiness. And he, calm in his cult of faith, suddenly rises to surpass himself, to astonish the poets, and to advance in a single step from respect to glory. His humble and secret everyday heroisms have been the scales which he has practiced for the large utterance of his heroes. What if the quality of his verses, henceforth, does show traces of virtuosity! and so much the better if, at times, an unbidden tear shall fall upon his page and somewhat blur the rhyme!

Yes, the Daughter of Roland is a work of beauty. When Roland, with veins burst and flowing—as if to show what it is necessary to mingle with a breath to make it immortal—blew his sanguinary blast through the ivory horn, the sound thrilled through the valley, reverberated among the rocky hills, overleapt the mountain barriers, spread throughout the land, lost itself in the mists of far Iceland, barked back to sunny Castille, and, now faint, now distinct, hushed behind cloister walls or ringing at the front of an army, magnified by one echo, diminished by another, travelling ever, passed the mediæval plain, was almost arrested in the gardens of the Renaissance; and, having religiously paused among the sombre firtrees of Germany, and vibrated afresh beneath the sheltering pines of Italy, floated with favoring romantic breeze back to France, where it has never ceased to echo proudly in men's hearts, and sadly in the heart of the ancient words. Well, the Daughter of Roland is worthy still to prolong that desperate fanfare which, thinking only to call Charlemagne, has awakened the response of the centuries.

Charlemagne, Roland—alas! he is no longer here, to whom I would instinctively turn in pronouncing those names. On the threshold of Roncevaux itself. I parted but lately from Gaston Paris. Standing beneath an oak that resembled his genius, beside a clear spring that was like his conscience, he pressed my hand in adieu. Then, at a turning of the road, he disappeared—as he has just disappeared from this worldly scene—to go on, higher up! Gentlemen, a Daughter of Roland is not written without some indebtedness to Gaston Paris. Bornier owed it to him that he had the more freely breathed the air of the Carolingian heights. At the same time, the most jealous admirers of our antique epopee, even whilst rising menacingly against the poet who has dared to give a daughter to the most irreproachable of heroes, cannot but pause and pardon him, because of the charm of that Bertha who, going straight to her lover, and saying, "I love you, Gérald!" is the veritable child of that Aude who, on hearing of the death of Roland, said nothing and fell dead herself.

A Christian tragedy—and not, as some have believed, a drama of sword and plume—the Daughter of Roland is a simple work. M. de Bornier did not have to affect simplicity. His characters are really grand—grand enough to do without the plume. Ah, the plume! a word that has been somewhat overworked, and the meaning of which ought to be more clearly defined. What is the plume? To wear it, simply being a hero does not suffice. The plume in itself is not grandeur, but something which enhances grandeur, and waves proudly above it—something salient, excessive, even a trifle curled. Only that I am afraid of appearing too much in a hurry to begin working on the Dictionary, I would propose this definition: the plume is the finer spirit of bravery. The Cid of the great Corneille is full of plumed passages. The wind from Spain brought us this plume, but it has taken on a lighter grace in the air of France. Pleasantry in the face of danger, is the supreme politeness—a delicate refusal to take oneself tragically: the plume then, is the modesty of heroism, like a smile with which one excuses oneself from being sublime. Certainly, the plumeless heroes are the more disinterested, since in making a sacrifice the plume is often a consolation of pose in which one indulges. A bit frivolous, perhaps, theatrical no doubt, the plume is nothing more than a grace; yet a grace so difficult to preserve in the face of death, a grace standing for so much self-control, that, notwithstanding, I wish it may be ours. It was not wanting in the life of M. de Bornier; but in his work he seems to have sought a nobleness more austere. That which palpitates capriciously does not suit him so well as what majestically floats: he has less of the plume than of the lion's mane.

The Daughter of Roland had that supreme consecration, the collaboration of the public. Not that it is one of those insatiable masterpieces which, like Hamlet, little by little annex unto themselves all the dreams of men. But it conquered, at one stroke, all their hearts. You know what gave it an almost religious timeliness. It seemed, that evening of its first presentation, as if the crape were thrown off—the first emergence from a period of mourning. M. de Bornier, with a magnificent scruple, sought to deduct from his glory all that might be due to adventitious circumstances, and was careful to make it known that the Daughter of Roland had been written before the war. He tried to contradict the enthusiasm which would have it that the work had sprung out of the national mortification and grief. But the acclamations drowned his voice. The legend triumphed—and justly so, for it was but a simplification of the essential truth. The play, indeed, had been written, the silver bell cast before 1870; but it was not until after 1870 that the author gave to the bell its sonorous tongue, in adding or interpolating the "Song of the Swords." The atmosphere did the rest. What the atmosphere was, at that time, I might here attempt to say but I shall not. I am not worthy of it. To utter certan words, one must have done certain things. What the atmosphere of that time was—he who does me the honor of receiving me here* shall tell you.

I would speak only of the effect which the play produced. The whole house arose, when it learned that Gérald was victor! At the supreme moment, that evening in 1875, when suddenly the words were spoken, "O France, sweet France!" it seemed as if France heard herself named for the first time since her defeat and she burst into tears, as do convalescents when first they feel they have come out of the shadow of death, in recognizing their name.

Some grave people, no doubt, take umbrage at the importance which, at times, an acte drama may assume. What! they exclaim, because one robustious player in a periwig—and not historically correct, at that—cries with assumed ferocity:

"O conquerors! beware the children of your slain!"

and because another in glittering armor roars out with stentorian declamation:

"The difference in fate leaves honor equal still!"

and because a favorite tragedienne, in striking costume, exclaimed in fine frenzy:

"The avenger yet shall come! I know it, I await him!"

and because a false-bearded stage emperor grandiloquently shouts:

"Devoted Motherland, to faith and honor dear,
Despair is not for thee, nor for the future fear:
What though this day be dark, the morrow's promise dim?
Thy hero shall arise, when thou hast need of him!"

—because of this mummery, shall France think she is beginning to wake up again? Precisely. And France is right! There are some lines which, spoken before a patriotic assemblage, have the virtue of a prayer. There are some thrills which, felt in common, are equivalent to a victory. That is why the stirring breeze that blows from the luminous and misty-blue gulf of the mimic scene may float the flags and make the banners wave! It is good, now and again, for a people to hear the echo of their own enthusiasm. We, who have no longer agora nor forum, how shall we know the grand instants of popular unanimity, the throbbing of the mighty forces of a nation? It is only at the theater, nowadays, that our assembled, exalted souls feel they have wings.

Of all this, Henri de Bornier was convinced. I love him, because he adored his art. The theatre, to him, was the official palace where heroes should dwell, in that land of Legend which is their second Patrie. No phantom appeared too august to inhabit there; and after having brought Charlemagne, it seemed natural that he should wish to introduce St. Paul. This gave offence to some, and he was dissuaded from having The Apostle played. Perhaps the stage representation of this piece would have added nothing to his glory; but I am glad that he wrote it. Here was a man who believed in what he did. So much the worse for those who are willing to admit that the art to which they have devoted their lives is unworthy to treat certain subjects. Are there subjects too beautiful, too great? Who says so? No poet, certainly! Humble as our human efforts may be let us refuse to admit that in giving ourselves wholly, we may not all attain.

When those people of dogmatic taste, but of little faith, came to M. de Bornier, saying: "How dare you put such a character, such a personage, on the boards?" I could have wished he had responded: "The boards? I know not boards. I know the trysting-place of Romeo and Juliet, the sands that creaked under Don Juan's jaunty footsteps, the springy turf where Faust's barbet pranced. I know the marble floors that Œdipus' sandals trod—but the boards, no! I have never observed Titania step, nor the ghost of Elsinore walk."

I would have wished he had continued:

"The theatre is a grand mystery: it is not our fault if some would make of it a petty mystification—if certain authors lower it to a trick of ironical epigram indicating that they do not believe in what they write, for actors who let you know by a wink or a grimace that *they* are not fooled by the lines they are reciting. It is not our fault if people lose sight of art in the mass of green-room gossip, oblivious of those sacred moments when a painted curtain is transformed into the starry sky of heaven, and the ranting mime becomes a god! When the stage opens its magic window upon mountain, forest, city and sea, upon history and fable, upon the secret chambers of a life or the radiant vision of a dream—it is not our fault if you raise your lorgnette in lassitude, and if the debility of your imagination refuses to meet illusion half-way. Our plays are not written for such as can remember the name of the actor, when the hero he represents is on the scene."

But M. de Bornier held his peace, and wrote another drama—the Marriage of Attila, which long ensanguined the stage of the Odéon. Following this new success, came the disappointment of Mahomet, which our poet might have forestalled if he had consulted the prophetic Beaumarchais' Figaro, who relates what happened to him when he tried that same subject: "On the instant, an envoy, from the Lord-knows-where, complained that my verses were offensive to the Sublime Porte, Persia, all Egypt and the greater part of India, the Kingdoms of Barca, Tripoli, Tunis, Algiers and Morocco; so, down went my comedy, just to placate the Mohammedan princes and potentates, not one of whom probably knows how to read, and all of whom would cheerfully cut off our heads as 'Christian dogs!'"

So M. de Bornier's Mahomet was diplomatically suppressed, like a simple Armenian! The poet retired to his vineyards, and lived the life of a country gentleman. But he had caught the Academic fever. It burned incessantly in his veins. I have read the epistolary romance of his candidacy, up to the culminating triumph of his election to the French Academy. His joy was unbounded. If ever he wore the plume, it was on that day. In a letter from the Bornier manse, announcing the news, he exclaims: "It is an Academician who now walks beneath my plane-trees!" And in that moment, with what satisfaction he must have recalled the rhymed admonition addressed to him in bygone days by his doubting father:

"Leave poetry alone, and study well your Code:
The courts of law attend, not dramas à la mode.
Who loiters at the play, is long upon the route:
You're sooner on the bench, than in the Institute."

I meant to smile, here but I cannot. You will forgive me, if I suddenly remember, with an emotion of gratitude, the happy fortune of certain other sons, who, far from meeting with paternal opposition or doubt, have been ever encouraged and helped on this upward path to the Institute.

Henri de Bornier, himself, was an admirable father—the purity of his writings bears testimony to that. He desired that his child might read all his books—and that child was a daughter. Is it not meet, that the pupil of the two marquises, the friend of the girl communicant, the "feminist" poet-father of an only daughter, should have penned these charming dedicatory lines:

"Perchance, in days of doubt or blame,
When skies were clouded like a pall,
A shadow o'er my spirit came:—
But on my page, no shadows fall.

"If I had yielded, false or weak,
To demons that I hold at bay,
I know who might my praises speak—
But, daughter mine, what wouldst *thou* say?"

Yet this does not mean that a poet must be always obliged to write to please both the world at large and his own daughter. In the very piece where M. de Bornier's theme is the moral responsibility of the writer, we find him compelled to portray vice in a drama written to prove that it ought not to be portrayed! But the hero-protagonist of Le Fils de l'Arétin is a débauché only in the first act: in the second he is converted, he becomes a saint, and M. de Bornier breathes freely.

The evil that a book may do was an ever-growing fear with this excellent man—and he a librarian! He was like a bacteriologist in a laboratory filled with tubes and vials of deadly germs. Now, there is no kind of fear more generous, more altruistic, than this fear of moral poison. At the same time, it is necessary to study the science of toxics, which changes with various epochs. The poison which M. de Bornier, in his candid heart, most dreaded has in our day ceased to be the most terrible. Like Dante, he would have uttered a malediction upon the ardent page which caused lips to join in fatal love. If he had had sons, he would rather have anathematized the nonchalant, insidious lines which lead to that heartless indifference by which some creatures live: he would have held most in horror the sinister egotism, the cynical sneer, the mocking brilliance, the shameless self-abdications of *fin-de-siècle* literature—the delicious forbidden essences that dull conviction, put conscience to sleep, deaden moral energy, and kill the soul. Not in the frank kiss, but in the silent, meaning smile, he would have seen the greatest danger, if he had had sons.

Passion needs rehabilitation, and so does true emotion, which is never ridiculous. We should cease straining ourselves for fear lest we be thought not born alert, suspicious and "knowing." Nothing is so heavy as affected gayety. Enthusiasm is not a thing to be ashamed of, and the veritable wit is that which lends wings to the spirit and the imagination. Hence, a theatre is needed where, charming with their lyrism, moralizing by their sheer beauty, and consoling with their grace, the poets may unconsciously give us lessons of the soul. It is for this that we require the poetic, the heroic drama.

M. de Bornier was dreaming of some such hero, when he suddenly raised his hand to his heart, and expired. Death caught the beauty of inspiration upon his face, and fixed it there. A little green coat was laid upon a bier not very long, and an Academician passed under the shadow of the cypresses. For the Last of the Tragic Poets, nothing was lacking. Age touched him gently, and his conscience could whisper only pleasant things. He traversed his native town by a street bearing his name. The laborers in his vineyard sang his praises. He had a little lake in his own domain, wherein to fish for the moon. Nothing was lacking—not even the satisfaction of finally rising above tall men's heads, when after the first performance of the Daughter of Roland he was carried in triumph upon the shoulders of the crowd.

*M. de Vogue.

THE PASSING OF MRS. LANDER.

The death at Lynn, Mass., on Aug. 2 of Mrs. Jean Margaret Davenport Lander—a brief notice of which was printed in the last issue of THE MIRROR—ended one of the most remarkable careers to be found in the history of the American stage. To the present generation of players and playgoers the name of the dead actress is almost unknown, yet only thirty or forty years ago Mrs. Lander was a celebrity of the first importance in America, and she enjoyed equal fame in many of the dramatic centres of Europe. The critics of the period compared her with Rachel and Ristori. She was praised chiefly for the profound feeling that was evidenced in her acting, for her unusual grace and dignity of manner and for the care that she bestowed upon the minute details of her impersonations. And beyond any questions of art she was most highly esteemed because of her charming social qualities and her nobility of character.

Mrs. Lander began her connection with the stage in infancy. Her father, whose real name was Thomas Donald, was a strolling manager, and her mother, known professionally as Mrs. Davenport, was an actress of ability and reputation. The daughter, Jean Margaret Davenport, was born in Wolverhampton, England, in 1830. She spent her childhood in the atmosphere of the theatre, and at the age of eight she made her debut at Richmond, England, in the character of Little Pickle in The Spoiled Child. With her parents she continued to play that and other roles on a tour through England, Scotland and Ireland. Her performances were accounted marvelous considering her youth and presently she found herself in the artistically perilous position of a "prodigy." A report was circulated at the time that the father, mother and daughter were the original of Mr. and Mrs. Crummels and the Infant Phenomenon in Dickens' "Nicholas Nickelby." But the report was indignantly denied by the father, who went to the extent of writing protests in the matter to a number of newspapers.

Less than a year after little Jean Davenport had made her first appearance she came with her parents to America. It chanced that while the family was playing an engagement in Cork the steamer *Sirius*—one of the first steam vessels in the transatlantic trade—entered the harbor. Without any preparation, attracted perhaps by the novelty of the ship, the family embarked upon her to come to America. Almost immediately after the arrival of the travelers in New York they were engaged by James Wallack, and under his management Jean Davenport made her American debut at the old National Theatre on May 21, 1838, as Little Pickle. The mother and daughter next played at the Park Theatre, and then went to Boston, Philadelphia and other cities. Mrs. Davenport played Portia, Lady Teazle, and Queen Elizabeth chiefly. Jean Davenport played Richard the Third, and made a considerable success in a play called The Manager's Daughter.

In 1842, after an experience of four years in America, Mrs. Davenport and her daughter went to the West Indies, and thence to Europe. For six years thereafter Jean Davenport appeared as a star in France, Holland and England, playing Julia in The Hunchback, Juliet in Romeo and Juliet, and other roles of importance. She also won great success in England as a dramatic reader. At about this time Mrs. Davenport ceased acting, but she continued to travel with her daughter. The mother and daughter were, indeed, constant companions until Mrs. Davenport's death, which occurred in Washington on Jan. 20, 1872.

In August, 1849, Mrs. and Miss Davenport again came to America, and on Sept. 24 of that year Miss Davenport, now a beautiful young woman and a thorough mistress of her art, opened her second engagement in New York at the Astor Place Opera House. She played a very successful season there, winning by her mature accomplishments far greater favor than she had won as a precocious child, and she established herself firmly in the esteem and admiration of the city's playgoers. After playing for some time in New York and other Eastern cities she went to California, and was there received with distinguished honors.

In San Francisco Miss Davenport met General Frederick West Lander, and on Oct. 13, 1860 she became his wife. She retired from the stage, and a few months later, when General Lander was ordered East at the outbreak of the Civil War she accompanied him to New York. General Lander went to the front, served the flag with distinction, and in November, 1862, he was killed in battle in Virginia. Mrs. Lander and her mother were at the time living at their handsome country place on Massachusetts Bay, near Lynn, but as soon as they had recovered from the shock of General Lander's death they left the comfort of their home and became members of the hospital corps of the Union Army. For many months the mother and daughter had entire charge of the hospital at Port Royal, S. C., and at the close of the war they returned to Massachusetts.

Mrs. Lander took but a short rest after her patriotic service, it appears, for on Feb. 6, 1865, she appeared at Niblo's Garden in a play, which she herself had translated, entitled Mésalliance. Her fame now reached its highest point. She was a mature woman, with experience in many phases of life. Her nature had broadened and deepened through her period of suffering and she was able to portray accurately a wide range of emotion. She appeared with particular success in Camille, Peg Woffington, Adrienne Lecouvreur, Charlotte Corday, Mary Stuart, Maid of Marendorff Media, Parthenia, Joan of Arc, Queen Elizabeth, and Marie Antoinette. A number of these roles she originated in America. In 1869 she revisited England and played an engagement in Queen Elizabeth at the London Lyceum. On Jan. 1, 1877 she made her last appearance on the stage at the Boston Theatre in a dramatization, by herself, of The Scarlet Letter.

During the latter years of her life Mrs. Lander divided her time between Washington, D. C., and Lynn. She had no near relatives—her father having died in Cincinnati in 1851—and she lived in a very quiet and a very comfortable fashion. The remains were taken to Washington from Lynn, and have been buried there beside those of Mrs. Davenport, the mother of Mrs. Lander.

THE STANHOPE-WHEATCROFT SCHOOL.

Adelaide Stanhope-Wheatcroft on or about Sept. 15 will remove her dramatic school to spacious quarters at 31 West Thirty-first Street. This is a desirable location, and this school in its new place will no doubt contine to thrive under its present able direction.

SPECIAL NOTICE TO TRAVELLERS.

Wear and tear, nervousness, upset from water or climate are dispelled by Orangeine.—*

HURET'S TRIBUTE TO MITCHELL.

Jules Huret, the French journalist who recently visited this country, [illegible] on the whole, not favorably impressed [illegible] present condition of the drama [illegible] Extracts from Monsieur Huret's [illegible] of July 9 have been reprinted [illegible] publications, dramatic and other[illegible] person or other the man whom [illegible] gles out for special commendation [illegible] mentioned in these extracts.

After devoting some eulogistic paragraphs to the serious artistic work of Mrs. Fiske, Julia Marlowe, Mrs. Carter, and Richard Mansfield, the French critic proceeds to dilate on the one phase of American theatricals that seems to him most characteristic. This is the ensemble work of the American chorus girl in comic opera, and Monsieur Huret credits Julian Mitchell with originating and perfecting what he calls "ideal ensemble movement."

Here, in brief, is the trenchant gist of Huret's remarks:

The one thing that has impressed me as the most original and delightful creation that I have encountered in the theatres of the United States is the dance of the chorus girls, and I am indeed afraid that if it does not rehabilitate itself speedily and seriously the old French-Italian ballet will soon become a thing of the past. The dance of the American chorus girls has resuscitated the art of ensemble movement with animated gesture, with absolute pantomimic eloquence of the whole figure, and with a grace, a charm and a seduction that are incomparable.

It is true that we have in France in our music halls something which resembles this. We have girls in low cut corsages who elevate their limbs and execute pirouettes; this has come to us from England, along with some crude gestures and an absolute and lamentable absence of pantomimic expression. America has revived the steps of the old French can-can, which consists of raising the leg in the air and giving it a piquant kick. This ingenuous, clownish dance is brutal, and totally lacking in grace and beauty. America has added to it something of the waltz movement, and has enriched it with that dance which has recently taken Paris by storm, known as the cake walk, the offspring of the rythmic genius of the negroes. It has added to this negro dance gestures that are ample, expressive, humorous, and thus by a process of evolution raised it to the plane of a delightful creation.

There is a man in America who is a veritable artist, Mr. Julian Mitchell, and he has perfected this dance still further. He has devised an accompaniment to the songs of the soloists and the choruses, consisting first, of movements of the body that are restrained and scarcely perceptible—but so alluring! Then from a unison movement of the limbs, which partakes at the same time of the chahut, the ronde and the waltz, springs something so coquettish and graceful, so admirably rhythmical, various, and apt that one cannot imagine anything more intoxicating.

Monsieur Huret goes on to compare Mr. Mitchell's creation to a somewhat similar one of Eve Lavallière at the Theatre Varietes, but which he pronounces distinctly inferior.

Mr. Mitchell, by the way, yesterday refused an offer by cable from Rudolph Aronson to stage the production of Erminie in Paris that will shortly be made under Mr. Aronson's direction.

"It seems to me," said Mr. Mitchell, with a laugh, "like bringing coals to Newcastle to produce Erminie in the home of its great original prototype, Robert Macaire."

GEORGE A. DICKSON'S WILL.

The will of the late George A. Dickson, the theatrical manager, of Indianapolis, was filed for probate in that city on Aug. 3. Fred C. Dickson qualified as executor of the estate under $100,000 bond to cover the personal property. The bond was furnished by Henry M. Talbott, the business partner of Mr. Dickson.

The will, which was drawn Feb. 7, 1903, eaves the bulk of the estate to the son, Fred C. Dickson, and the widow, Bertha Dickson. It is estimated that the real estate will amount to about $500,000. To Mrs. Bertha Dickson is bequeathed the family dwelling, a building at 44 West Washington Street, all the personal property at the home in Pennsylvania Street and at the Summer home at Crow's Nest, a one-fourth interest in the Pembroke Arcade, a half interest in the property situated north of the city and known as Crow's Nest, and an annuity of $5,000 to be charged to the half interest in the Park Theatre.

Fred C. Dickson receives his father's half interest in the Park Theatre, subject to the charge of $5,000 a year, a one-fourth interest in the Pembroke Arcade, an undivided half-interest in the property at 146 South Illinois Street, the property at 113, 115 and 117 North Pennsylvania Street, a half-interest in the Grand Opera House, and a ninety-nine year lease on its entrance, a half-interest in the property at 42 West Washington Street, and a half-interest in the country place at Crow's Nest. Two sisters, Mrs. John Pearson and Mrs. Horace Smith, received a lot on Pennsylvania Street. An annuity of $1,200 is left to Mr. Dickson's mother.

All the remainder of the estate goes to the son after the following legacies have been paid: Deaconess Hospital, $500; German Orphans' Home, $500; Indianapolis Orphan Home, $500; Indianapolis Art Association, $1,500; to be invested in a picture to be selected by the son; to Henry M. Talbott, his "old friend and partner," $1,000, to be invested in a picture to be selected by his son and Mr. Talbott. Mrs. Nelda Mustard, Mamie Dickson, Mrs. Albert Goepper, Edna Kuhn, Julia Nestle, and Ruth Brinkmeyer, neices, receive $250 each, and Arthur Dickson, a nephew, receives $500; George A. Kuhn, another nephew, receives $500 and Mr. Dickson's watch.

THE THEATRICAL MECHANICS' ASSOCIATION.

The ninth biennial convention of the Theatrical Mechanics' Association of the United States and Canada was held at Toronto, Ont., from July 27 to July 30, inclusive. The first meeting of the various lodges occurred at Lewiston, Maine, as a law of the association requires that all conventions shall be opened in the United States. On the arrival of the delegates they were met by a local Reception Committee, and were driven from the steamboat *Chippewa*, on which they crossed the lake from Lewiston to the Canadian side, to Sunnyside, where they were dined. The meetings were held at Forresters' Temple the opening reception being given at Shea's Theatre. An effort to have the meetings held annually instead of biennially was defeated. On the third day the election of officers of the Grand Lodge was held with the following result: Grand President, William T. Butler; Grand Vice-President, Augustus Walls; Grand Secretary, Robert C. Newman; Grand Treasurer, "Tony" Denier; Grand Trustees, A. J. Scaron, P. J. Ryan, and Charles Heffner; Grand Marshal, John Palmer; Grand Tyler, W. F. Kindt. On the evening of the fourth day, July 30, a banquet was held in the Temple Building. A warm discussion was held as to the advisability of changing the name of the association, but no movement in this direction was successful. Of the thirty bills up for discussion eighteen were passed.

CUES.

John Dillon is to support Inez Forman in a revival of East Lynne this season.

Helen Ware is at Asbury Park, N. J., prior to her opening in Soldiers of Fortune.

Charles Mackay, who will this season be seen as Messala in Ben Hur, has closed with the Bellows Stock company at Denver, and is now in New York.

Edith Browning is slowly recovering from a throat operation, and will rest for some months in the country before resuming work.

Mr. and Mrs. Charles Plunkett, who have been resting at Sterling, Ill., left for Benton Harbor, Mich., on Aug. 1, to begin rehearsals on a new play by Carlo Ashley Clarke.

Muriel Stone has been seriously ill in Denver, and had to resign her position as member of the Manhattan Stock company. She is now well on the road to recovery, and will go on tour again this season as Mrs. Burney in Harry [illegible] production of Sydney Rosenfeld's play, An Absent Boy.

IN OTHER CITIES.

SAN FRANCISCO.

What a bitter taste The Manxman leaves in one's mouth! Of its impress on one's mind, after sitting the play through, there is nothing ennobling. On the contrary, its impress is irrefragably bad. Of course it's interesting to see the play—interesting to those that admire the morbid in matter. But what the play's lesson is, or if it strives to teach one, is a conundrum. Given the alternative of choosing between the veriest risque French play, with its delicately touched suggestiveness here and there, and The Manxman, with its boisterously raw, incondite illicity, deceit and hypocrisy, the choice is preferably for the French play. One knows what to expect from the risque play. Therein the preference. But the theme of The Manxman, making as it does virtue a farce, friendship ten meaningless letters, and love hardly worth that (a filip), squashes all expectations. And when to this theme is added the enlarged and emphasised treatment that a competent complement of players can give it, the effect is as coarse as it is unsavory. This was The Manxman's introduction to San Franciscans. The Alcazar Stock co. was the introducer. Considering the wide-read popularity of the book (from which, it must be admitted, Hall Caine and Wilson Barrett culled aptly), it serially followed that not only the readers thereof, but also others, would share in contributing house capacity business at the Alcazar. Commercially, then, and artistically, too (if one wish to look at the performance that way), the presentation of The Manxman July 27-2 was a success. A deal of this success was due to White Whittlesey. He gave an admirable characterization of Peter. It is seldom, if ever (it is said) that Whittlesey loses his own identity in character playing. In The Manxman he might have been playing Callihan, so faithfully did he give us the honest hearted, manly, loving and deceived Peter. When it is remembered that Whittlesey is right in his element in plays romantic, he is privileged to befeather his panama, without any egotism, for his finished delineation. Charles Wyngate was another that's entitled to a little hatful befeathering for his capital handling of Philip. But it must not be overlooked that his good looks would not permit him to look like the mean, principleless whelp that constituted the make-up of Philip. Harry S. Hilliard as Ross Christian was the Bright particular in the play that took off, somewhat, the bitterness of the quinine by his breezy and good humored acting. His drunken scene, in the last act, with Mawley (Frank Bacon), Tom (Walter Belasco, who was excellent), and Jelly (Clarence Baker), was exceedingly amusing and secured him a cordial hand. In portraying the despisable, liquor selling, Bible quoting, hymn rehearsing, hypocritic, money worshiping Caesar, George Osbourne was second at his best in a fine piece of character drawing. Bertha Creighton's conception of Kate was properly and convincingly given, although in one or two instances, where it would have been more to her advantage to glide from one change of emotion to another, she jumped and left a daylight gap. Ona Waldrop (who, it was thought, had gone New Yorkward to seek her fortunes anew, but who, it should seem, reconsidered and returned to the Alcazar) appeared as Nancy, and in view of the fact that we have been used to seeing her as an ingenue, with all of the pupilful love, romping and boldenish features thrown in most delightfully by her, she surprised us by her skillful work as the baby carer and Manxy house girl. Marie Howe was good as Auntie Nan. Inasmuch as The Manxman was under the direction of Fred J. Butler, it was put on in a fashion defying all Caincan criticism.

Around in Bush Street, at the California, 27-1, the Neill-Morosco co. was seen by large houses in an uncommonly forceful and clever production of Genevieve Greville Haines' four-act play, Hearts Aflame. That the co. by its exceptional merit added to the favorable impression it made the first week, and in adding thereto at every performance, is true in every sense of the word, and it'll not require a column in THE MIRROR to bespeak the co.'s worth. Somehow, different from the ordinary itinerant stock co., it knows what is good acting, and knows how to show it commendably. Hearts Aflame was given a rendering in which every one that saw it shared the utmost satisfaction. The trying and difficult role of Mrs. Harmony demanded one of recognised ability to read. This demand Lillian Kemble fulfilled unmistakably in a true, womanly manner. Her emotional moments and her moments of happiness blended with sincerity and harmony. The best line she had in the play, and the line that secured her a deserved outburst of handful fervor, was that on "motherhood," in the fourth act. It was in exquisite taste, and exquisitely spoken. Of next importance in the cast was George Soule-Spencer as Paul Charteris. It was given easily, naturally and with just enough spunk to make one's blood circulate. From men like Harry Harmony, a characterless boose punisher, a poltroon, a wife beater and a libertine—a part that was played very satisfactorily by Thomas Oberle—good Jove, deliver us! There may be young women (one or two) that can act round Elsie Esmond, but they can't touch her with a ten-foot pole when it comes to acting Alison Deyo. To paraphrase an expression that she used, "She was the finest little filly in the stable." It cannot be gainsaid that Miss Esmond not only held equal honors with Miss Kemble, but she also achieved a little individual hit that won her our hearts and our heads. In a word, she was especially charming and commonsense. Her recitals of "when uncle used to tell us fairy stories sitting round the wood cracking fire" and "she once loved" were pathetically sweet and wholesome. La Caprice, the French vaudevillist—the girl with green in her eyes and a pretty good trouble maker—was creditably done by Adora Andrews in the scene representing Charteris' midnight dinner party. This scene, by the way, was excellently set, and those contributing to the excellence thereof, in the effectiveness with which it went, were Frederick Sumner as Reggie; Frank MacVicars, Courtenay; Joseph Daily, Jonathan Leigh; Wilfred Rogers, Savelli; Della Buckley, Gladys, Winifred Gordon, Amy, and Anita Allen, Clara, besides Miss Andrews and Mr. Spencer. Elizabeth Hartstone, Rhodetta Ferner, Florence Oberle, Phosa McAllister, and Beatrice Bromfield were others in the cast that helped materially in forming a pleasing play picture. Katherine Gilman filled every requirement as Marie, Mrs. Harmony's maid. Robert Morris saw to it Hearts Aflame was properly staged throughout.

Up at the Central the offering for the second week, 27-2, of the third stock season was the prologue-four-act melodrama, A Lion's Heart, having to do with a bad man running away with a good man's wife and child, the G. M., with a heartful of vengeance (or a lion's heart), chasing the earth for the B. M., and French prison life at New Caledonia. The authors of this evening's time waster are Shirley and Landeck. They are entitled to one more guess in play writing, and then they ought to cease. We had broken hearts at the Alcazar, Hearts Aflame at the California, and A Lion's Heart at the Central all in one week. A few months ago we had The Lion's Mouth. Later, perhaps, we are to have some other parts of his anatomy. Be that as it may, of all the grandiloquent, look-at-me, big-I dramas, A Lion's Heart comes under the wire by many lions' lengths (nose to tip of tail). And yet it accomplishes nothing. Its interest, of which it has a trace, is so irking it is easily erased. To see Herschel Mayall, an actor clever to a "T," beating his breast, and to hear him declaim, with stagey attitude and in stentorian stress, to the arch villain, "You are the jackal, but I—I—I am the lion: beware," was not only awfully un-Mayallish, but it was also as funny as a new good joke. Briefly, the play was much inferior to the ability of the Central co. Eugenie Thais-Lawton did fairly well with the role of Marion, the wife, who, through the agency of the villain, is deported to the French Penal Settlement at New Caledonia, and who, to effect her escape to rejoin her husband, has to marry her father, a fellow convict. About the only thing of amusement in the play worthy of note was the work of Millar Bacon as "Jack" Bealby and Myrtle Vane as Bessie, a pair of just-marrieds, observed by every one and by every one given the "honeymoon-smile." The play was well staged, under the supervision of George P. Webster, but the houses that attended the play didn't displace the walls.

At the Columbia 27-1 The Climbers four times and The Frisky Mrs. Johnson four times. Amelia Bingham and her capital players concluded the fifth and the last week of Miss Bingham's very profitable and popular engagement.

Down at Fischer's they're still producing praiseworthily and pecuniarily the eleventh of Weber and Fields' entertainments. Under the Red Globe, with The Three Musketeers, dubbed "an operatic burlesque in three divisions," The week of 27-2 things were just as macaronically merry as the audiences were house-packing. There's no escaping the fact that the farce has many good features. Among them are the particularly paralyzing doings of Barney Bernard as Porterhouse, a true sport. Barney is surely the limit in first-class unctuosity. In the musical programme he has one individual "turn," "parodies on popular songs," of his own making, if I mistake not, that fairly "brings down the house" for all of twenty minutes. Paralleling Barney are C. W. Kolb and Max M. Dill, the greatest twain of German comedians San Franciscoans have ever seen or are seeing. They have two "stunts" on the programme, the first of which is the singing, with C. C. Whelan (Panaramis) and co., of "Soldiers," a march song, which is the finale of the first division, and a coon song and woolen-shoe dance, "I'm Goin' to Live Anyhow, 'Till I Die," accompanied by a sextette of Fischer's prettiest, as the closing of the second division. The second "turn" is always good for three to five encores at every performance, until neither of the comedians has an ounce of singing wind and legs refuse to move. Maude Amber, looking as wholesome, is healthy and as beautifully gowned as of yore, comes in, as usual, for a lot of attention. Her singing of "The Leader of Vanity Fair," with chorus, and of "Love's Reverie," a duet, with Winfield Blake, are, it should seem, the songful gems of the medley. Flossie Hope and Gertie Emerson, with their twinkling feet and pretty picture-batted faces and sweet-lilting voices, give "The Peroxide Sisters," "Del Monte," and "Ma Rainbow Coon," with dance accompaniment, and an eccentric dance, assisted by the chorus in every turn. They establish themselves not only as top-notch dancers and singers, but also entertainers of unceasing delight. Harry Hermsen as Fishigine derives a warm hand from his singing of "I'm Fishigine" and "O, Fudge," with chorus effect. Winfield Blake's solo is "For Love of King," which he gives capitally. George E. Lask, the stage manager—one that knows a thing or two in his line—is the one responsible for the fine stage settings and costumes used in the production.

In Wall Street 26-2 at the Grand.

A continuance of The Highwayman at the Tivoli 27-2, with Camille D'Arville as Lady Constance, gathered good houses.

Alf. Ringling, of Ringling's Circus, arrived July 30 to arrange preliminaries connected with the early coming of the circus to the coast.

Ben Greet, manager, Elizabethan Stage Society, London, who has been at San Francisco a fortnight or so, has completed arrangements with Manager Will H. Greenbaum, of Lyric Hall, for the production of Everyman, the old morality play, at Lyric Hall next September.

Eleanor Jenkins is a new Easterner that has arrived at Fischer's to play roles next Maude Amber. She will make her first appearance in the burlesques Quo Vass Ias (Quo Vadis) and The Big Little Princess, 9.

A dispatch received at San Francisco, July 30, announced that Will H. Greenbaum, manager Lyric Hall, intended bringing to California the famous Manteill to sing as a counter attraction to Adelina Patti. Manager Greenbaum, being questioned, denies any truth in the announcement, styling it "rot."

Manager Greenbaum, of the Alhambra and Lyric Hall, will bring to San Francisco the week ending Oct. 31 a musical combination, in the coming of which San Franciscans will experience a rich treat. It will comprise Lillian Nordica, Katharine Fisk, Nathan Franko, and the Metropolitan Opera co. under the leadership of J. S. Doss. The concerts will probably be given at Lyric Hall or at the Alhambra.

Ezra Kendall and his co., who begin an engagement at the Columbia 3 in The Vinegar Buyer, arrived 31. A new member of Mr. Kendall's co. is W. E. Bonnie, who has been engaged because of the serious illness of one of the members of the co.

George Soule-Spencer, leading man of the Neill-Morosco, at the California, will sever his connection with the co. 8, to go East to become leading man in W. H. Crane's co., appearing as Percival Bines in The Spenders season of 1903-4.

The thirteenth burlesque at Fischer's will be on Arizona.

It is said the reason Ona Waldron, the ingenue of the Alcazar Stock co., postponed going to New York to let Broadway see her is that Belasco and Mayer have engaged her for the soubrette role of Mintv. in The Dairy Farm, which will be put on at the Alcazar 17.

Nance O'Neil appeared in four out-in-the-cold, fog-enwrapped, picnicable performance of As You Like It on Sutro Heights, near the Ocean Clifthouse, 1, 2. It can hardly be said that the soft-toned, quiet characteristics of Rosalind are suited to Miss O'Neil. She did fairly well in the role. In the cast were Charles Millward as Jacques; L. R. Stockwell, Touchstone; E. J. Ratcliffe, Orlando; Charles, the wrestler, James J. Corbett; George Bosworth, Adam; Ricca Allen, Audrey, and Blanche Stoddard, Celia. The performances were given as a testimonial to Miss O'Neil prior to going to New York. It is too bad the weather was not more inviting, so there could have been a larger turnout.

A peculiar similarity in ideas is noticeable in The Manxman, Hearts Aflame, and A Lion's Heart. First, they all have to do with a deal of "heart trouble." All the wives become husbandless. In The Manxman one husband kisses the hem of his wife's gown because he loves her. In Hearts Aflame a husband kisses his wife's gown-hem because he has struck her in the face. Neither wife in The Manxman or Hearts Aflame loves her husband. Each wife marries the bosom friend of her husband. Each becomes the wife of a wealthy man. Both husbands—the one that loved his wife and the other that struck his wife's face—leave home so divorces can be secured. Both of the men that marry the wives are home-separating villains. The difference in their villany was he in Hearts Aflame was a good villain, while he in The Manxman was an exceedingly base villain.

ORREL JAMES MITCHELL.

KANSAS CITY.

The theatre season of 1903-4 was formally opened here at the Gillis 1 by Richards and Pringle's Georgia Minstrels. The theatre was packed to the doors on the opening night with the usual enthusiastic Gillis crowd, each turn being loudly applauded. The co. is certainly a vast improvement over the one seen here two seasons ago, and gave a highly amusing and entertaining performance. S. H. Dudley, whose work is on the Bert Williams style, was the star performer, and well merited the generous applause accorded him. The first part was made up of about the usual number of songs, which were all well sung. Dude Kelley, Thomas Jones, Bunk Campbell, William Garland, Clarence Powell, and Willie Goode were all more than well received. In the olio were a number of very clever turns, which included the Great Boomsky, slight of hand performer; the Campbell Brothers, a singing and dancing team; Simpson and Pittman, in a musical turn; Dudley and Kelley in an amusing skit, entitled I' Hungry; J. W. Cooper, a ventriloquist; Clarence Powell in a monologue, and Harry Kraton, the wonderful hoop controller. The performance was concluded by a one-act play, entitled Jim Jackson in the Policy Shop, which caused roars of laughter. The production was well staged and costumed.

An Orphan's Prayer 9-15. The Gillis Theatre continues under the management of K. S. Brigham, who has been the lessee and manager for several years. Mr. Brigham's assistants for the new season are as follows: Harry Sparks, treasurer; Kent Sherlock, assistant treasurer; Park Sherlock advertising agent, and Charles Hopper, stage carpenter.

Sorrentino and his Banda Rossa opened their engagement at Electric Park 2 to large audiences, which will doubtless be the general rule for the "Red Band" is easily the most popular musical organization that plays here. The band is forty-five strong and has fourteen soloists. Several of Sorrentino's new marches were played at the Sunday concerts and scored decided hits. Several encores were necessary to nearly every number. The electric fountain had its usual spectacular exhibition of fireworks, which attracted large crowds, and other attractions, such as the circle swing, loop the loop, etc., ran to capacity.

The usual large Sunday crowd was again in evidence at Forest Park 2, and the week day business continues at the same enormous rate as heretofore. An accident to the cable on the scenic railway put it out of business for Sunday evening, but the break was repaired by the next evening, and the large business continues. The Aquarama is a close second in popularity, and the numerous smaller attractions are all coining money. Another good vaudeville bill at the theatre drew large crowds.

Manager A. Judah, of the Grand is home from his Summer vacation, which he spent on the lakes in Northern Maine, and besides the fish stories he has to tell are a few announcements in regard to his theatre for the coming season. The Burgomaster will be the initial production, opening 16 for a week's engagement. Ruth White, Oscar Figman, Knox Wilson, William Riley Hatch, Lillian Austin, and other well-known people are in the co., and a big week is in prospect. Otis Thayer in Sweet Clover and Kelsey and Shannon in Sherlock Holmes will be the offerings for the next two weeks.

The Orpheum is announced to open Sept. 13, but so far Manager O. D. Woodward has made no announcement in regard to his two theatres, the Willis Wood and Auditorium; but Sept. 1 is about the usual date of their opening. The Century has gone back into the hands of the Butlers, of St. Louis, and they say they will open the theatre as a burlesque house, running it in conjunction with the Standard in St. Louis.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

Two S. R. O. audiences, a new melodrama and a new manager made the opening of the Park Theatre an event of theatrical note in Indianapolis. When the Bell Tolls was enthusiastically received by the large audiences that made the matinee and night of the first day a happy one at the popular park. The acting of Richardson Cotton as Robert Airdslee was of a character that marks him for more pretentious parts in more pretentious plays in the future. Karl Trovsky was played by Lee Beggs, and his success was apparent from the hisses that filled the gallery. Louise McCallum, playing the role of Olga Trovsky, made a good impression. Eddy Morton as Lionel Duray, Charles Perkins as Peter Greed, William Hunt as an English coachman, Jane Hampton as Aline Finney, and Paul Terhune as Lord Swansleigh carried their parts admirably and made the cast complete. There is beautiful scenery in When the Bell Tolls, a snow scene on Mt. Blanc being especially fine.

Walter G. Bowlby, for twelve years an attache of the firm of Dickson and Talbott, has been appointed manager of the park. Mr Bowlby was appointed after the reorganization of the interests of Dickson and Talbott, made necessary by the death of George A. Dickson. Mr. Bowlby has been connected with the English, the Grand, and the Park by reason of his connection with the firm of Dickson and Talbott.

The handsome new sets of scenery which now grace the stage at the Park were painted by Minor and Livingston, of Chicago.

Louis W. Buckley has decided to return to Indianapolis the coming season to resume his position as press agent for the Grand. Mr. Buckley is one of the most popular of theatrical men that have ever lived in this city, and his return will be welcomed by scores of his friends.

The Grand Opera House this year will open Sept. 31 with high-class vaudeville, as usual. The Grand has been entirely remodeled during the Summer, and patrons will hardly know the old playhouse so great and varied are the changes. English's will open early in September with one performance of Al. G. Field's Minstrels, and thereafter the season at this theatre will be a busy one. Lee M. Roda, lessee of English's, says that in no previous season have the advance bookings for English's been so rich and varied. Ad. F. Miller will continue local manager of English's, and he is expected in the city in a few days to make arrangements for the opening.

The Empire Theatre will open late in August, and will, as usual, be given up to burlesque attractions.

The rain kept many away 3 at Fair Bank, and those present were forced to take shelter beneath the pavillion. Eugene Cowle's voice was in excellent condition. He sang the familiar "Song of the Stein" and "My Little Gypsy Maid." The ever popular "Annie Laurie" was followed by "The Armorer's Song" from Robin Hood and the "Two Grenadiers." After Madame Sapinsky's first song, "All for You," her success in this city was assured. Her enunciation was good, and despite the inclement weather she was heard to advantage. She also sang Bizet's "Carmen," "Mighty Lak' a Rose," and after repeated recalls the "Song of Nature." Thomas King played trombone solos. The balance of the week the audiences were good, as the weather became more favorable.

GEORGE S. APPLEGATE.

SEATTLE.

New surprises were brought forth at the Seattle July 26-1 in the production of The Geisha. The Pollard Lilliputian Opera co. seemed to excel themselves, if such were possible, and packed houses throughout the week manifested the greatest appreciation of their work. Little Daphne Pollard was excellent as Mollie Seymour. Her strongest point is her wonderful versatility. Last week as Lurcher in Dorothy she looked the very semblance of a miniature Frank Daniels, while this week she was a very sweet little lady. All kinds of parts seem to be handled by her with the same evident understanding and wonderful cleverness. Alice Pollard's fine voice was well fitted to the part of O Mimosa San. Jack Pollard was fine in the comedy part of Wun Hi. All the others sustained themselves up to their former standard. The scenery was very good, and the stage-management was also very satisfying. For the last week of their four weeks' engagement, 2-8, the Pollards will give us a repertoire consisting of The Lady Slavey, H. M. S. Pinafore, Dorothy, and The Belle of New York, and possibly another.

The Grand Opera House and Third Avenue are both dark.

The carnival held under the auspices of the Western Central Labor Union has proven a gratifying success financially, and the attractions offered, being those of the Southern Carnival Co., have for the most part been interesting and entertaining. The usual confetti battles take place nightly, and the same portly person who had so much difficulty in riding the camels last year is back again for more. The past was the first week, and there is to be another week yet of the festivities attending upon the most prosperous and happy reign of Queen Augusta the First and her merry court. The carnival is being held by the local labor unions for the purpose of raising funds to build a labor temple, and every one of the union men and all their friends are helping the good cause along.

RODNEY D. WHITE.

CLEVELAND.

As the season of 1903-4 approaches we begin to hear rumors of the building of new theatres. The German Theatre again comes to the front, and it is said the land has been secured and everything made ready for commencing to build, and it is to be ready for occupancy by Nov. 1.

The Vaughan Glaser Stock co. gave a good production of Jim the Penman at the Lyceum Theatre 3-8. Vaughan Glaser played the role of James Ralston, and R. C. Hers was capital as Captain Redwood. Victoria Wilcox, a local professional, who is making rapid strides, made a pleasing Lady Dunscomb. The rest of the characters were well taken. All the Comforts of Home 10-15.

The Garden Opera co. sang The Bohemian Girl 3-8. About the only thing of interest was the appearance of Francis J. Sadlier, a local baritone of some note, who sang the role of Count Arnheim in an artistic manner. The Chimes of Normandy 10-15.

The Cleveland Theatre, resplendent in fresh paint and new draperies, opened for the season 3 with The Eleventh Hour as the attraction, and the handsome popular priced house was crowded to the doors. A smooth performance was given, though it was the co.'s first appearance for this season. When the Bell Tolls 10-15.

A good performance of Hamlet was given at the Star Theatre 5 by the pupils of Eliza Warren's School of Expression. The principal, Miss Warren, was seen in the title-role, and she gave a fine portrayal of the melancholy Dane, and she deserves great credit for the manner in which the production was put on.

Harry Williams' Imperial Burlesquers will open the season at the Star Theatre 8.

Boston's Animal Arena is drawing as large crowds each week as at the opening of the season. Madame Pianka and her lions, and Princess Ora Cecil, with a group of leopards, are the main attractions.

WILLIAM CRASTON.

SPRINGFIELD, MASS.

The Corse Payton Stock co. began the Payton season at the Court Square 3 to a large business, that continued through the week. The repertory for the twelve performances was Denise, An American King, Thelma, The Two Colonels, Michael Strogoff, Over the Hills to the Poorhouse, and The Irish Corporal. This will also be the repertory for the next week, with the addition of A Woman's Temptation and The Lost Paradise. The new leading woman, Violet Barney, who comes from the Utica Stock co., and has played in other stock cos., made a favorable impression, and Daniel McClure, who established himself as a favorite in the Spring, continues his good work. Harry Bewley comedian, is another addition to the co. The specialties before and between the acts, a feature in which Mr. Payton is away ahead of Charles Frohman, were the Rio Brothers, acrobats; La Petite Blossom, Harry Bewley, May Evans, and Harry Mantell in picture songs. One of his songs is "Ring Down the Curtain, I Can't Sing To-night," and the Kind Words Club says that's his best hit.

Members of Corse Payton's other cos. are in town, and Mr. Payton himself was here for the opening. Una Abell Brinker has retired from the Payton forces. She objected to the part assigned her in Du Barry, and there were words and a separation. There was talk of legal action on her part for breach of contract, but nothing has happened yet.

The Nelson Theatre will open Sept. 7 with The Smart Set.

Clarence Logan's Policy Players failed to appear at the Hampden Park Theatre 3, so a hastily arranged vaudeville bill was substituted. As it rained most of the week, however, the policy players showed their policy.

Agnes Salter and Nellie Bettoney, of the Grand Opera House orchestra, are playing with the Fadette Ladies' Orchestra at Keith's, Boston, this Summer.

EDWIN DWIGHT.

ST. PAUL.

An excellent presentation of My Jim was the offering of the Ferris Stock co. at the Metropolitan Opera House 2-8. The large audience present on the first night thoroughly enjoyed the clever acting and spirit offered by the players throughout the performance. Dick Ferris was happily cast as Jim Mayne, and carried the part in a manner that won the hearts and applause of the audience. Charles K. Burnham won marked favor in a neat bit of character work as Abner Mayne. Frederic Montague offered an excellent piece of acting in the role of Eccles Foxglove. George Russ Fiske as Tom Mayne handled a difficult part with praiseworthy skill. George Elmore made his mark as Richard Bradley. Blanch Alexander as Kate Mayne was excellent. Miss Alexander has a pleasing personality, and her good work is rapidly winning favor with St. Paul audiences. The bright and clever little actress, Emily Baito, won increased favor in the soubrette role of Hetty Kingsbridge. Lillian O'Neil made much of the part of Lucretia Mayne. Lillian Allen won marked favor in a congenial role of Molly Middlecox. Others in the cast did well. The piece was well staged. Shamus O'Brien 9-15.

The Fall and Winter season of the Grand Opera House will open Sunday night, 23. In Old Kentucky will be the opening attraction.

The first week of the St. Paul Fair Carnival, July 27-1, was visited by immense crowds, and proved a big success financially and in amusements. The principal and most entertaining attraction was the performance of Lockhardt's trained elephants. The animals show Mr. Lockhardt's excellent training and performed remarkable feats. The performance drew very large patronage every afternoon and evening. The Jarbour attractions, vaudeville and circus, also received a good share of patronage.

GEORGE H. COLGRAVE.

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DETROIT.

Ethel Robinson, who was for a short time this Summer soloist with the city park bands, has engaged with the Ward and Vokes co. to appear in A Pair of Pinks, which is now rehearsing at the Majestic Theatre, Boston.

Edgar T. Davenport was a visitor here during the past week, en route to his home in Boston.

Jessie Cree, the well-known whistler of this city, now under the management of Edgar T. Davenport, will appear at the Temple Theatre the coming week.

The Whitney Theatre opened its 1903-4 season 2 to two large and enthusiastic audiences. The theatre has been thoroughly renovated, and, with new carpet on the main floor and inside decorations, presents a very attractive appearance. A better selection could not have been made for so auspicious an event than The Heart of Chicago, and no play presented here during the season has a firmer hold on the frequenters of this house. The two strong scenes—the great devastation of 1871 and the World's Fair—are still as carefully worked out. The comedy throughout is healthy and plenty of it, and with good specialties, the principals in which are two precocious children, Tempest and Sunshine, who are wonderfully adept in singing, dancing and tumbling. The persons comprising the co. are, in the main, capable, and number Willard Bohman as the heavy, and who was exceptionally worthy of mention: E. J. Dallon, Walter Fredericks, E. A. Clark Garrette Campbell, Ravene Knowlton, Hoddie Gilmore, and Carolyn Maxwell. The plan of giving thirteen performances a week, inaugurated the past season, will be carried out during this. The Eleventh Hour is the next booking.

A. FRANCIS.

PROVIDENCE.

At Keith's 3-8 the Albee Stock co. presented a comedy in four acts, entitled The Last Word. The piece had not been seen before in this city, and the co. gave a thoroughly enjoyable performance. Isabelle Evesson as Baroness Vera Boraneff, Malcolm Williams as Harry Rutherell, and Frank Lacee as John Rutherell were successful in their parts and were splendidly supported. Business large. The Magistrate 10-15.

The Clemenceau Case was the Katherine Rober co.'s offering at the Empire 3-8, and business was very large. Miss Rober appeared as Isa, a part played by her many times, and added another to her long list of successes. Harry Kling as Pierre Clemenceau gave a smooth performance and he, too, can be credited with another hit. The Summer season will close 15 with Cinderella.

The regular season at the Empire Theatre will open 17 with Charles E. Blaney's The Child Slaves of New York.

William H. Turner and Isabelle Evesson, of the Albee Stock co., closed their season 8 and left for New York. Mr. Turner will again star in David Harum, and Miss Evesson is to be featured in In the Palace of the King.

The souvenirs of the week 3-8 at Keith's were photographs of Leonora Kirwin on evening 7 and Helen Farren on afternoon 8.

Resident Manager Charles Lovenberg, of Keith's, arrived home 4 after a very pleasant three weeks' vacation, most of which was passed at Plymouth, N. H. He is much refreshed and is ready for another turn at the wheel.

HOWARD C. RIPLEY.

COLUMBUS.

A double bill, consisting of The Silent System, a twenty-minute sketch, and the farce Truth, was the offering by the Olentangy Stock co. 3-9. In the first-named piece Meta Maynard as the young wife afforded her auditors an opportunity to enjoy the exceptionally meritorious work of which she is capable, and augmented considerably the already excellent standing she has with the local theatre patrons. Algernon Tassin portrayed the husband admirably. In Truth Miss Maynard again shone to advantage, the decided contrast to her work in the one-act play being particularly worthy of note. Others deserving mention are Loretta Wells, a decidedly capable actress; Miss Watson, Virginia Howell, Algernon Tassin, Frederick Power, Benjamin Horning and Guy Van Tress. The remaining roles were well taken.

The Empire Stock co. still plays to capacity business. Winchester was the bill 3-8, and judging from the size of the houses in attendance the entire population of Columbus, with the exception of Al. G. Field, enjoyed the performance at one time or another during the week. Mr. Field has been too busy to attend, owing to the fact that his minstrel boys are rehearsing at the Southern Theatre. The Empire co. in the aforementioned drama made a most favorable impression, the various characters being impersonated in such a way as to leave little to be desired.

W. W. PROSSER.

JERSEY CITY.

The Bijou Theatre will open for the season with The Lighthouse by the Sea 15-22.

The Academy of Music will open with Jim Bludsoe 31-Sept. 5.

Ed. Locke, of this city, will be a member of The Cardinal 20, next season.

On the Frontier commenced rehearsals at the Bijou Theatre 1. Season will open at New Rochelle 17.

Edward Harrigan will be here during the season.

Arthur Putnam, formerly of the Academy of Music boxoffice, is now a member of a traveling vocal quartette.

Harry Hogan and Henry R. Nelmes will again be in the Bijou box-office, and John H. Bones will once more be in the same position at the Academy of Music.

Lydia Powell, of this city, will go with A Fight for Millions next season.

Harry Fennick, of this city, will again be with Harry Clay Blaney in Across the Pacific.

James McIldowie, of this city, formerly with Robert Mantell will be in the cast of No Wedding Bells for Her next season.

James Butler will succeed W. F. Mohn as stage machinist at the Bijou Theatre next season.

WALTER C. SMITH.

OMAHA.

The Ferris Stock co. closed its long Summer engagement at the Boyd with two performances of Rip Van Winkle 2. Business has been remarkably good, and Manager Ferris could well have continued until the opening of the regular season, which is announced for Sept. 3, with The Prince of Pilsen as the attraction.

Harvey J. Gonden has been appointed local manager of the new Krug Theatre, which will be a popular price house and opened likely in September under the Stair and Havlin management. Mr. Gonden was formerly city editor of the Omaha "Bee."

The Orpheum will probably open about Sept. 15.

Business at the outdoor resorts continues excellent.

At Krug's Park the prime attraction is Bellstedt and his band. Bellstedt, who is, temporarily, leader of the orchestra, is a great favorite in Omaha and is trying to make arrangements to locate here permanently.

Ringling's Circus attracted and delighted the usual large audiences July 23. If possible, the circus is larger and better than ever.

JOHN R. RINGWALT.

MINNEAPOLIS.

The Ferris Stock co. presented Tom, Dick and Harry 2-8 to good houses. Carl Smith Searle made the hit as General Rufus Stanhope. He is excellent in "old man" parts. A. Byron Beasley did good work as Tom Stanhope. Miss Allen was, as usual, more than satisfactory. The balance of the cast acquitted themselves creditably. A Banker's Daughter 9-15.

Richard Foote and his co. opened in Ingomar at the open air theatre at Lake Harriet 3-8 to large business. Mr. Foote did really excellent work as Ingomar. Mention should also be made of Hugh E. Ettinger as Polydor and Amanda Hendrix as Parthenia. The

singing of Semane Kraus was warmly received. The balance of the cast were acceptable.
T. C. CAMPBELL.

LOUISVILLE.

Kurkamp's Band played the second week of its return engagement at Jockey Club Park 3-8 to large attendance. Signor B. Begue and Mlle. Maria Valdes were added attractions as vocal soloists, giving selections from Carmen and Il Trovatore. Mlle. Valdes also scored a distinct hit by her rendering of "La Reine de Puba." Madame Agnes Champoux and Director Kurkamp continue in favor with their solo numbers.

The Avenue Theatre will open its 1903-4 season 9 with The Heart of Chicago. Manager Charles D. Shaw has been busily engaged superintending the improvements and renovating necessary preliminary to the opening. He spent a pleasant vacation in Michigan, and has returned to Louisville much improved in health.

Al G. Field's bills show on the walls announcing an early appearance here. This organization has opened the season at Macauley's for years, and will inaugurate the coming season at that house. Date not yet named.

The New Masonic Theatre, under the management of the popular veteran, William H. Meffert, will open its doors for the first time and to begin its 1903-04 season 24. In a prospectus distributed the plans of the management are outlined and popular prices named. The place is entirely new, modern in every particular, is favorably located, and under the management of Colonel Meffert should succeed.

Hanley Ragan, of Hopkins' business force, has returned from St. Louis.

Wallace Hamilton, of Stair's Cleveland Theatre, was one of the visitors of the week. He was formerly connected with the Avenue.

Manager James R. Camp is having the Auditorium put in first-class condition during the Summer. The place will be thoroughly renovated and redecorated. New chairs will be put in, and all needed changes will be made. The stage and its machinery at the Auditorium is probably more complete and thoroughly up-to-date than of any playhouse in America outside of New York or Chicago. Manager Camp has already booked a number of the high-class independent attractions, and promises an attractive season. He also has plans modeled on an extensive line for a Summer season at the Auditorium in 1904, the details of which he is not prepared to give to the public as yet.

Manager Camp's personal popularity, the character of attractions he will present, the reputation of the house and the prosperity of the times should all assist in making the coming season at the Auditorium a success.
CHARLES D. CLARKE.

MILWAUKEE.

The Thanhauser co. appeared in What Happened to Jones at the Academy 3 before an exceptionally large house. The comedy was admirably played. Albert Brown winning first honors by giving a splendid performance as Jones. Edith Evelyn and Gertrude Perry lent charm by their beauty and vivacity. Excellent portrayals were given by Lee Baker, Edgar Barume, J. Francis Kirke, Angela McCaul, Morris McHugh, James Boshell, Kate Woods Fiske, and Elsie Kaufer. Faust 10-15.

Frederick Paulding has opened a dramatic school here.

Gus Weinburg will leave 8 to rehearse the leading part in The Storks co.

Riley Chamberlain, who is an immense local favorite, is going to give Brother Jo's Spectacles in Waukesha 15.
ANGELA DE BONA.

BUFFALO.

The S. R. O. sign was displayed nine times during the past week at the Teck Theatre, when the Baldwin-Melville co. presented Janice Meredith. Lucia Moore's portrayal of the title-role was equally as good as Mary Mannering. Her work in the third act was one of the most charming bits of comedy seen in Buffalo in many months, and stamped her as an actress of the first rank. As is his usual custom, William Farnum could not be improved upon. Next attraction, Virginius.

Creatore and his band of seventy-five musicians have taken Buffalo by storm, and in consequence the Convention Hall is packed nightly. P. T. O'CONNOR.

MONTREAL.

Things are still dull theatrically. Sohmer Park has a good programme and is doing good business. Columbio, the mimic and change artist, who made a hit last week, is still retained, and there is a good showing of acrobatic and musical acts, and Lavigne's Band renders some first-class music.

The National Francais will open 10 with Quo Vadis, the Francais 17 with Shoot the Chutes, Proctor's 24 with Hello, Bill, the Academy early in September with De Wolf Hopper in Mr. Pickwick, and the Royal 24 with burlesque.
W. A. TREMAYNE.

NEWARK.

The Newark, the Empire, Blaney's and the Columbia were dark 3-8. Blaney's is slated to open about 15 with Only a Shop Girl.

Frank Richardson has so far improved at St. Michael's Hospital that he is allowed to get out for an occasional walk. His ultimate recovery is now looked for.
C. L. NELSON.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Boston Ideal Opera co. July 27-1 sang Cavalleria Rusticana, the third act of Fra Diavolo, and Giroflo-Giroflo. The first opera did not seem to take, and the attendance was rather light. In the latter play co. gave a performance that was well enjoyed, and was mounted in a good manner. Fred Huntley, baritone, left the co. 1 for the East, to begin his engagement with the Princess of Kensington. Charles E. Huntington, comedian, also left 1 for Pittsburg, from which place he will be starred in a production yet to be named. Billee Taylor and Paul Jones 3-8.

MONTGOMERY.—CASINO, PICKETTS SPRINGS (Montgomery Traction Co., mgrs.): Vaudeville July 27-1; first-class performances; good business. Vaudeville 3-8.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Taylor Stock co. July 27-1; specialties by Ferguson and Passmore.——OLD CONCORDIA (Levi Keys, mgr.): George W. Scott co. 3-8, opening in Roanoke.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Dark.——ITEM: Champion Dramatic co. will open at Whittington Park 8 for a four weeks' engagement.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Amelia Bingham 3-8. Ezra Kendall 20-22.——BURBANK THEATRE (Oliver Morosco, lessee): The Nellil co. July 26-1 in A Contented Woman; housed crowded every evening. A Gentleman of France 2-8.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mordant-Humphrey co. July 26-1 in A Gold Mine; play well presented; attendance good. Buried at Sea 2-9. Amelia Bingham 10-12.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Dark July 26-1.——MINNEQUA THEATRE (Charles A. Galloway, mgr.): George Wessels Stock co. 26-1 in Married Life to good business.——GRAND STAND (Joseph D. Glass, mgr.): Band Concerts and Vaudeville 26-1 to large crowds.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): The work of remodeling the Hyperion and Grand goes merrily on, and both will open their doors for the season the last of the month. The Hyperion has been thoroughly overhauled and freshly painted, the dressing-rooms having new carpets and furnishings. At the Grand everything is topsy-turvy. There will be new carpets, seats and decorations. Several new sets of scenery are nearly completed, and the house will offer some of the best attractions procurable. Mr. Bunnell has taken only a few days' vacation at a time, being at his office every week superintending the extensive alterations and arranging bookings. W. H. Van Buren, his able assistant, and E. G. Morton, his private secretary, being here with him.——Gentry's Dog and Pony Circus did good business despite the rain 3-5. The circus was excellent, the animals being especially well trained.——At Savin Rock the bad weather has made the week one of the worst of the season. Next week the attraction will be Helen May Butler's Ladies' Brass Band.——At Poli's Wonderland many changes have been made, and Mr. Poli will open, as usual, on Labor Day. He has added Hartford to his circuit, and will use his house there for vaudeville. P. Alonso, his booking agent, who has been in Europe all Summer, is expected home 15.
JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): The season will open 17 with Eight Bells, by the Byrne Brothers.——ITEM: Manager Jackson has not been idle during the Summer, but has been busy booking a fine list of attractions for his theatres for the coming season. The staff at the Broadway will remain the same.
EDWARD H. TIBBITS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): The theatre has been thoroughly renovated, new scenery added, and is in the pink of condition for the opening, which will occur 12. Dockstader's Minstrels being the attraction.——NEW LONDON OPERA HOUSE (James Neilan, mgr.): The season at this theatre will open the latter part of August. Attractions at this house will be booked for two-night stands, and include first-class vaudeville and burlesque.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (Conquer and Brown, mgrs.): Crump's Park Stock co. July 27-1 pleased good houses. Plays: Woman Against Woman and Jesse James. Next week, Master and Man and The Diamond King.

ILLINOIS.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): After being closed since June 19, this house will open its regular season 31 with La More Sisters in A Devil's Lane. Along the Mohawk Sept. 3. Billy Kersand's Minstrels 4. Kinsley and Tilton co. 7-12.——ITEM: This house has gone through a complete overhauling, which consists of decorating, draperies, carpets and all dressing-rooms made new, each one carpeted. Over $1,000 has been spent in the improvements.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): House will open for the season 21 with E. J. Carpenter's For Her Sake. Piper City Street Carnival 27-29.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgrs.): Two Little Waifs 2; good business; strong co. Two Merry Tramps 9. A Human Slave 16.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): A Friend of the Family 16. E. J. Carpenter's For Her Sake 23. A Thoroughbred Tramp 30.

INDIANA.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Middleton Stock co. 3-8 canceled. Montgomery Brothers' U. T. C. July 28 (under canvas) to packed tent; co. poor. Cornell Concert co. 28 also played to S. R. O. Howard and Dorsett co. 17-22.——ITEM: John Caylor, who has been spending his vacation in this city, joined Rice's Two Merry Tramps, opening at Marietta, O., 6.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): J. M. Ward's A Human Slave co. opened season here 2 to fair audience; fair performance. E. J. Carpenter's A Little Outcast 9. Hi Henry's Minstrels 12. Al. Martin's U. T. C. 16. Uncle Josh Spruceby 19. What Happened to Jones 23. You Yonson 30.

KNOX.—NEW KNOX OPERA HOUSE (Gus Reiss, mgr.): Season opened 1 with When the Bell Tolls. A Little Outcast 14. Alaska 31.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Robison Stock co. 10-15; co. has been rehearsing here for the past three weeks.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): A Little Outcast 13. The Storks 28.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): Chandler Sturgeon co. 20-22.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.——ITEMS: Mr. Duffield, of the Wilson Opera House forces at Mason City, was a pleasant caller at the office of the undersigned 3. He was on a visit with relatives here, and for several years has been identified with the Parker Opera House, at Mason City.—Manager Heron, of the Wilson Opera House at Webster City, is spending the Summer at his cottage on the Boone River, a few miles from his home city.—The annual Chautauqua in this city opened 1 with a good attendance, and the prospects of the best meeting in the history of the association.—Tredway Carleton, who was connected with the Metropolitan at St. Paul last season, and who is visiting his mother in this city, will be associated with one of the road cos. under Dick Ferris' management the coming season.
FRANK E. FOSTER.

OTTUMWA.—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Richards and Pringle's Minstrels July 30 to the largest business in the history of the house; good, strong co., with something out of the ordinary for one part of the olio. Ellety's Royal Italian Band 4. Resurrection 17-19.——GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Dark 27-1.——ITEM: Caldwell Park remains a popular resort. The Fifty-fourth Regimental Band still draws immense crowds.
DR. AUSTIN J. MUMMERT.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): The season will open with the Breckenridge Stock co. 10-15.——ITEM: Payton and Swearingen have secured the management of the Malory Opera House, at Sheridan; King's New Opera House, at Albia, and the New Grand, at Fairfield. They have given this new circuit much attention, and a fine line of attractions are booked for the coming season.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Season will open 20 with Alice Johnson and George Barnum in A Friend of the Family.——RIVERSIDE PAVILION (Traction Co., mgrs.): Howard-Dorsett co. closed its engagement 1 and left for Lexington, Ky. Earl and Martell's American Stock co. opened a four weeks' engagement 2, presenting Work and Wages, to S. R. O., giving great satisfaction.——ITEM: Manager Martell was here last Summer with Howard-Dorsett co., and his friends gladly welcome him at the head of his own co.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Murray Dramatic co. 19-22.

MAINE.

PORTLAND.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Christopher, Jr., 3-8; excellent attraction; large attendance. The Lady of Lyons 10-15. Why Smith Left Home 17-22.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, mgr.): The Twins 3-8 to capacity. A Celebrated Case 10-15.——JEFFERSON THEATRE (Cahn and Grant, mgrs.): Daniel Ryan Stock co. will open for limited engagement in A Royal Lover, followed by The Great Ruby.——RIVERTON PARK, RUSTIC THEATRE (E. A. Newman, mgr.): Gorman's Olympia 3-8 is drawing well.——OLD ORCHARD BEACH, CAMP MEETING GROUNDS (Professor W. R. Chapman, conductor): Musical Festival 15, 16, headed by Mesdames Blauvelt, Cumming, and Bouton; also Messrs. Johnson, Merrill, and Kronold.——ITEMS: Alice Roosevelt was a visitor at the Gem Theatre, Peak's Island, 3.—Lucille Spinney arrived on the Island 3 for a short vacation.—William H. Pascoe left for New York 4.—Frank Roberts left for New York 6, and Miss De Lacey and Mr. Fox, of the Gem, leave 8.—Manager Charles Horbury, of Lewiston Music Hall, was in town 5.—Al. Grundman, of McCullum's Stock co., is suffering from a severely sprained ankle, caused by slipping on a stone. The accident occurred just as he was about to leave for Brooklyn, where he had signed for the coming season.—Thomas F. Hopkins, manager of the Forepaugh Theatre, Philadelphia, is a guest of Manager McCullum at Cape Cottage Park.—Fred E. Wright has been called to New York on business pertaining to his various theatrical enterprises. He will return about 15.—William Lothrop, treasurer Boston Howard Athenaeum, arrived at his home here 5.—Josie Lander and Helen Lowell have returned to New York.—Grace P. Atwell is expected to visit friends in this city later in the month.—Harry Carroll, who has been stopping at Peak's, has signed with Mrs. Fiske for the coming season.
M. C. RICH.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): McPhee's U. T. C. (under canvas) July 25; two large audiences; good satisfaction. Kate Claxton in The Two Orphans 17, 18. Old Jed Prouty 21, 22.——ITEM: Manager Owen, of the Opera House, has been Summering at Squirrel Island, and will return 10 to prepare for the opening. During the vacation the house has been thoroughly cleaned and painted, a new entrance to the gallery made and box-office enlarged.

OLDTOWN.—CITY HALL (Otis Woodman, mgr.): Bennett-Moulton co. closed week 1 to good business, presenting to pleased audiences The Captain's Mate, A Daughter of the South, The Wheel of Fortune, Mary Jane's Burglar, Fogg's Ferry, The Pay Train, and The Country Girl; clever specialties.

MASSACHUSETTS.

NORTH ADAMS.—VALLEY PARK THEATRE (W. P. Meade, mgr.): Herald Square Comedians 3-8; business poor; weather disagreeable.
THOMAS A. HAGGERTY.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): ITEM: This theatre has undergone extensive repairs in preparation for the opening of the season. The auditorium has been redecorated and all the woodwork enameled in white, and this, with the deep red walls, presents a pleasing contrast. The lobby and entrance have been improved also, and new sets of scenery added. Manager Whitney has engaged a competent orchestra for the season, and the outlook for good business is better than for several years past. The H. S. Taylor Exchange, of New York, has no further connection with this theatre in any way. Season will open 28 with The Fisherman's Daughter, to be followed 31 with Looping the Loop. A number of other bookings have been made.

FITCHBURG.—WHALOM PARK THEATRE (Tom Whyte, mgr.): The Telephone Girl July 27-1 afternoons and Faust evenings. The Pearl of Pekin 3-8.

HOLYOKE.—MOUNTAIN PARK CASINO: Mountain Park Opera co. July 27-1 gave Paul Jones to large attendance. The Bohemian Girl 3-8.

MICHIGAN.

BAY CITY.—WASHINGTON THEATRE (William J. Daunt, mgr.): ITEMS: After about a year spent in building, Washington Theatre will open its doors to the public 17, and Manager Daunt announces as the opening attraction The Chaperons. No expense has been spared in the construction and finishing of this house, and it is pronounced one of the finest in the Middle West. The building is absolutely fireproof, and every modern improvement for the convenience of the public and profession has been installed.—Manager A. E. Davidson, of the Davidson Stock co., was in the city 4. This co. began rehearsals at Saginaw 3, and will open early in September.

MANISTEE.—ORCHARD BEACH CASINO (Schutte and Williamson, mgrs.): Maude Henderson Stock co. July 28-2 in The Village Vagabond, The Boy Detective, True Irish Boy, and East Lynne; fair business and performances.——ITEM: The New Ramsdell Theatre, under the management of S. M. Southwell, will be opened Sept. 4 with A Chinese Honeymoon.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): ITEM: Electricians are rewiring and refitting the fixtures of the theatre. Season will open 19 with Gordon and Bennett's A Royal Slave. Manager Jackson is spending a few days at his old home in Southern Kentucky.

TRAVERSE CITY.—CITY OPERA HOUSE (William Murrell mgr.): Dark July 28-4.——STEINBERG'S GRAND OPERA HOUSE: Kennedy Players 28-1 in Two Jolly Tramps, Beyond Pardon, Rip Van Winkle, Tom Sawyer, and Back from the Dead; good houses and performances. The Punkin Husker 5.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): A Punkin Husker 4 to light house; play needs another name and the co. rehearsals. Mikado (local) 20. The Eleventh Hour 28.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): An American Hobo 4; pleased capacity. At Cripple Creek 19. A Country Kid 20. The Girl from Sweden 22.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): House opened 3 with The Pumpkin Husker; poor house; co. fair.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Hunting for Hawkins 3. Punkin Husker 11. The Chaperons 19.

TECUMSEH.—THE NEW BRADLEY (J. J. Orr, local mgr.): Season will open 21 with Heart of Chicago. In Convict Stripes 31.

GRAND RAPIDS.—GRAND (O. Stair, mgr.): A Royal Slave will open the season 9.——ITEM: Powers will open in September with Ben Hur.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Just Struck Town 20. The Punkin Husker 27. A Little Outcast Sept. 2.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Francis Greene Stock co. July 27-1; fair houses pleased. Plays: The Hustler, A Life for a Life, The King of Fools, The Rose of Killarney, East Lynne, Humpty Dumpty, and The Brand of Cain.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Jack Hoeffler Stock co. 3-8 opened with A Daughter of Corsica to S. R. O.; between acts specialties were introduced by De Hollis and Velora, comedy jugglers; Potts and Potts, Japanese musical artists, and Lew Gorton, the minstrel man.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Evens and Jones' Jubilee Singers 4. Billie Mitchel's Comedy co. 8.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (R. R. Waterman, mgr.): Breckenridge Stock co. July 27-1 in In Nebraska, Homely Smiley, A Soldier's Sweetheart, A Bashful Admirer, East Lynne, and Rip Van Winkle; fair co. and houses. Ellery's Band 3; interesting concert. Van Dyke and Eaton co. 10-16. Cora Van Tassell in The Volunteer 20. Regular season will open Sept. 2 with Under Southern Skies.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung, and Phillley, lessees): The season will open 23-29 with the Bonnair-Price co. The Village Parson 30. Human Hearts Sept. 6.——ITEM: L. H. Ballard will act as resident manager during the coming season.—Dr. George D. Carter departed 1 for Oklahoma City, where he will join the Stater's Madison Square Dramatic co.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Van Dyke and Eaton co. July 27-1 in Across the Desert, Miss Hursey from Jersey, Jack's Wife, Resurrection, Face to Face, and Love of Gold, to good business; fine co. Breckenridge Stock co. 3-8. Ward's Minstrels 15. At Pike's Peak 23.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Bannair-Price co. July 30-1, in A Woman's Power, North Carolina, Foulks, and Maud Muller; fair business; good performances. The season will open Sept. 11 with Ward and Wade's Minstrels.

MONTANA.

HELENA.—THEATRE (F. W. Azatz, mgr.): Jose Minstrels July 30; good performance to good house.

NEBRASKA.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): An Orphan's Prayer July 22. A Millionaire Tramp Sept. 12.——ITEM: Manager Lloyd is putting in many new improvements, new dressing-rooms, gridiron, loft 40 feet between fly galleries, and new scenery.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): H. M. S. Pinafore (local) July 29-31; good business. Romeo and Juliet 14.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): London Vaudeville co. July 27-1 to good business. J. W. Gorman's Specialty co. 3-8.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): The house presented a very handsome appearance when it opened 1 with the William West Minstrel co. The co. gave a very pleasing performance before two large audiences. The Marion Francis Stock co. opened 6 with The Burglar and the Waif, to good business, following 7, 8 with Tennessee's Partner and The Power of Wealth. Jerry McAuliff 10-15. Campbell Stratton 17-22. Irene Myers 24-29.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Joseph R. Grismer's co. presented Sky Farm 3-8 to good business; co. and play well liked.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): Miss Bob White 3-8; successful engagement. The Silver Slipper 20-Sept. 1. Jefferson De Angelis in The Toreador 3-8. The Girl from Dixie 10-15.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Jere McAuliffe Stock co. 3-8 opened in Between Love and Duty to capacity; good co. and play. Other plays: The Outcasts of a Great City, A Runaway Match, A Wife's Honor, The Penitent, The Belle of Richmond, and A Desperate Game for Money.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): Will open 13 with The Factory Girl. A Romance of Coon Hollow 15.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John E. Boyle, res. mgr.): The patrons of this house, accustomed as they are to the sensational and thrilling melodrama, were agreeably surprised at the masterly manner in which the Owen Davis' Stock co. interpreted their several roles in The Duchess Du Barry 3-8 to large houses. Manager Davis deserves great credit for the tact and skill exercised in selecting such a meritorious aggregation of artists, wherein he could, without fear, present the polished costume play of the hair raising drama for the "gods." The lavishness displayed in the production of Du Barry in wardrobe and stage accessories was commended by all. Elizabeth Brever as Du Barry lost her identity in the role, the decided departure from her accustomed characters, and the admirable manner with which she grasped the intricacies of the part winning for her a high place in the hearts of our amusement lovers. Mark Kent's Richelieu was a meritorious piece of work, which was quickly recognized. Donald Meek as Zamorah was most impressive, and the impersonation delighted his many friends. Asa Lee Willard as King Louis was praiseworthy, and Edwin Forsberg evinced careful study of the character of Choiseuil and deserved the applause he received. The Cherry Pickers 10-15.——COOK OPERA HOUSE (W. B. McCallum, res. mgr.): The stock co. closed its very successful dramatic season 8, supporting in Trilby to large audiences. Jessie Bonstelle in the title-role "caught on," and charming impersonation was enthusiastically received. A. H. Stuart's Svengali was masterly and ranked with the best work he has done here. Edward Boring, Wilford Chapman, and Luke E. Conness deserve high praise. The house will remain closed for a short period, when it will reopen the regular vaudeville season.——LYCEUM THEATRE (M. E. Wolff, mgr.): The Nominee, as presented by the clever stock co., attracted very good houses 3-8. Still Waters Run Deep 10-15.——ITEMS: Julia Rive-King is passing her vacation at Ontario Beach. Madame King will return to New York in September to resume her professional duties.
J. W. CARRUTHERS.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, mgr.): The Valley Opera co. sang Pinafore in a spirited manner 3-8. Mr. Kohnle as Deadeye, Mr. Pringle as Corcoran, Miss Moore as Josephine, and Miss Emmet as Buttercup acquitted themselves well, and Sinclair Nash's excellent voice was heard to advantage as the Boatswain. Manager Daniels assumed the part of Sir Joseph at some of the performances, a part he played years ago in a juvenile co., and proved that he had not forgotten how. Boccaccio 10-15; business good.——ITEMS: Koppel Wolf, father of William Wolf, the comic opera comedian, died at his home here 1.—Among the improvements being made at the Bastable by the new lessees, Hurtig, Seamon and Luescher, are a new stage, with the old apron cut off, new carpets, decorations, etc., and a double system box-office. The house will open 27 with George Sydney in Busy Izzy as the initial attraction. A resident manager has not yet been appointed.—The Wieting has erected a changeable electric sign across the west cochere of the theatre, which will announce each attraction. Dockstader's Minstrels is the first which comes, about 20.
E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Van Curler season opened 5 with Lew Dockstader's Minstrels. The house was crowded, and each member of the cast was given an ovation. The organization is a splendid one, and the stage settings and costumes were among the finest ever seen here. Hello, Bill, 8. Man to Man 14. Payton Stock co. 17-22. Chester De Vonde Stock co. 24-29. Waite Stock co. 31-Sept. 5.——ITEMS: The management of the People's Theatre has again changed, and is now in the hands of Charles O Willard, formerly a New York newspaper man.—Lew Dockstader, Carroll Johnston, and Harry Ellis, with other members of the co., renewed old friendships here 5.—Frank Burns, who some years ago was well known to the minstrel and vaudeville stage, was married at his home here 4 to Christina Murphy.—Winthrop G. Snelling, who has been connected with the Jere Grady attractions, will this season manage one of the Quincy Adams Sawyer cos.
GEORGE C. MOON.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): Manhattan Opera co. scored another triumph 3-9 in The Mascot, the humorous opera being sung to large and well pleased houses. Tillie Salinger was heard to advantage in the title-role, and J. A. Wallerstedt had a particularly congenial part as Pippo. Herbert Salinger as Prince Lorenzo and Frank Wooley as Rocco supplied an abundance of fun and greatly increased the favor in which they are held by Rorick's patrons. Phil Branson made his first appearance as the leading tenor of the co. in the role of Prince Frederic and scored an emphatic hit. Carolyn Lewis Lum looked charming as Fiametta and sang in a pleasing manner. Charles Hoskins and John Rottler were also well cast, while the work of Edward J. Howe, musical director, was a feature. Pinafore 10-15.——LYCEUM THEATRE (M. Reis, mgr.): Holty Toity 18.——AUDITORIUM (E. H. Colburn, mgr.): Dark.
J. MAXWELL BEERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Vivian's Papas, with John Rice and Thomas Wise in the cast, 15. Florodora 31.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Lew Dockstader arrived early in the morning 6, made a fine street parade with two bands at noon, and gave an old time performance in the evening.——PROCTOR'S (F. F. Proctor, mgr.): Kindred Souls July 27-1. Lend Me Your Wife 3-8. George E. Mack and Ina Brookes are recent and valuable additions to the stock co. The Captain of the Nonsuch 10-15.
CHARLES N. PHELPS.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Hello, Bill will open this house 10. Nat M. Wills is in his new play, Sons of Rest, 11, 12. Shooting the Chutes 13. Rice and Wise in their new play, Vivian's Papa, 14, 15. William H. West's Minstrels 17. Man to Man 19. Black Patti Troubadours 21, 22. Bennett and Moulton 24-29. Lady Bountiful 31.——CONVENTION HALL (A. P. Knapp mgr.): Lew Dockstader and his new minstrel conception came 4 to an immense audience. The attraction is new, novel and entertaining, and greatly pleased. Bernstein's Vaudeville Stars 12, 13. Quinlan and Wall's Minstrels 20.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Hello, Bill, 7. Bennett and Moulton co. 10-15. Man to Man 17. Black Patti 20. Howard Stock co. 24-29. Poverty 31.——ITEMS: The Bennett and Moulton co., under the management of J. M. Teor, are rehearsing at the Empire Theatre.—Master De Liske will leave 24 to join the Eastern Bennett and Moulton co. at Salem, Mass.—M. J. Mansfield left 5 to join the Arizona co., now rehearsing in New York.—Augustus Malan will leave 8 to join the Arizona co.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Campbell Stratton, supported by C. J. Roe Stock co., opened his season here 3 with The Face in the Moonlight, giving a good performance for the first of the season; attendance good. Other plays: Australia, Resurrection, Dr. Jekyll and Mr. Hyde, The Highest Bidder, Jack Shepherd, Two Orphans, The Day of Judgment, Wages of Sin, Dora Thorne, Jesse James, and Her Only Sin. Six vaudeville features are introduced between the acts of plays. Co. pleased.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. Benjamin Sweet, mgr.): Preliminary season will open 7 with Dockstader's Minstrels. Peck and His Mother-in-Law 21. Aubrey Stock co. 24-29. Opening of regular season with Foxy Grandpa Sept. 2.——ITEMS: Owing to the disturbed condition of the labor world, and the high cost of construction, the projected improvements to the stage of the Collingwood have been indefinitely postponed.—There is no change in the staff of the house this season.

UTICA.—MAJESTIC THEATRE (E. D. Eldrige, res. mgr.): The Majestic Stock co. 3-8, presenting The Moths of Society and Darkest Russia. The capable work of this stock co., particularly Margaret Pitt and Cameron Clemmons in the leads, is such as to fill the house at every performance. Dockstader's Minstrels 10. Stock co. Benefit 13.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The preliminary season of this house will open with Bennett and Moulton co. 10-15. Man to Man 22. Regular season will open 25 with George Sidney in Busy Izzy. A Hot Old Time 27. An Indiana Romance 29.——ITEM: Mr. and Mrs. Edwin Keough (Dorothy Ballard) spent a few days in town last week visiting relatives.

LOCKPORT.—ITEM: Eva Allen and Irene Bishop, of last season's Weber and Fields' co., who have been rusticating at Olcott Beach for two weeks, left 3 for New York, to answer "call." Miss Allen resumes with Weber and Fields for next season, while Miss Bishop joins Fay Templeton in The Infant Prodigy.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafarn and Sawyer, mgrs.): Allan Villiar co. July 30-1; fair houses and performances. Gorton's Minstrels 3; large house; good performance. Man to Man 26.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Howard Stock co. July 28-1; good co. and fine business. The Winter season will open with Foxy Grandpa Sept. 3.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, mgr.): Allen-Earle Stock co. July 27-1; fair business and performances. Hello, Bill, 11.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Haverly's Minstrels will open the season 10. Sons of Rest 13.

NORTH DAKOTA.

FARGO.—THEATRE (C. B. Walker, mgr.): Wilbur Opera co. 10-12. A Texas Steer 15. Hunting for Hawkins 19. Uncle Josh Spruceby 22. The Chaperone 27. The American Hobo 29.——ITEM: Regular Opera House season will open with The Chaperone 27. Manager Walker is having elegant new drop curtain painted by Rupert.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Wilbur Comic Opera co. 3-8 opened in Olivette to good business; good co.; pleased house.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Marks and Hughes co. who will open our season 10-15, at this week here rehearsing. The co. consists of H. Harder, proprietor and manager; Percy Wiltshire, advance; Edward Carruthers, Hugo MacLean, Richard Marsden, Frank Whitter, Frank Clayton, Fred Willard, Harry Willard, Richard Somerfeldt, Frank Kendall, William Allen, Ray Wattles, Emma Myrkle, Josie Bright,

Lillian Dean, Bessie Warren, and Amy Ince.——ITEMS: Frank Reed, assistant dramatic editor of the New York "Herald," is here for two weeks' vacation.—The Rentfrow co. spent Sunday here, en route from Piqua to Mansfield. While here the co. visited the grave of Mr. Rentfrow's grandchild, Miss Bolteau, who died here a few years ago while the co. was playing an engagement. WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Beda, gen. mgr.): Dark.——PARK THEATRE (Harry E. Feicht, mgr.): The season opened most auspiciously. S. R. O. being at a premium at every performance despite the torrid weather that prevailed, 3. The Buffalo Mystery was the offering, and gave good satisfaction.——ITEMS: Manager Harry E. Feicht will deliver his lecture on "Oberammergau" at the Miami Valley Chautauqua, near Franklin, O., on Sunday evening, 9.—The attaches at the Park Theatre remain unchanged.—The Glasgow Stock co., that has been trying against odds to complete its Summer engagement at the Casino (Fairview Park), came to financial grief 1.—The Al. G. Field Minstrels will open the regular season of the Victoria Theatre the latter part of August.

CANTON.—THE GRAND (M. C. Barber, mgr.): This house has undergone very extensive and beneficial improvements during the Summer. The store-rooms on either side of the lobby have been converted into a women's reception-room, and a men's smoking-room. The entrances to the balcony have been changed, resulting in an increase of seating capacity of 140 chairs. The exits have been enlarged. The entire color scheme of the frescoing has been changed, white and gold being the dominant colors. New carpets and draperies have been placed and new scenery is now being painted. Manager Barber has booked a very large number of the very best road attractions and looks forward to a very successful season. The house will be opened Sept. 1 by Blanche Walsh in The Resurrection.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Opens 14 with Across the Pacific. Dilger and Cornell's co. 17-23. Marked for Life 29. Patrice Sept. 7. Indiana Romance 9. Vogel's Minstrels 11. Andrew Robson in Richard Carvel 12. Henrietta Crosman 18. Shooting the Chutes 19. Mrs. Jack 22. The Game Keeper 23. Foxy Grandpa 24. Alma Sterling 25. Quinlan and Wall's Minstrels 26. His Nibs, the Baron 28. Along the Kennebec 29. Our New Minister 30. Over Niagara Falls Oct. 2. Arizona 3.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Manager Miller has resigned, and will devote his time to Young Tobe Hoxie, in which Ernest Lamson is to star. Mr. Miller is to be succeeded by H. B. Marston. Season will open Sept. 2 with John W. Vogel's Minstrels.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Will open 30 with the Robinson Stock co.

SANDUSKY.—ITEMS: Mrs. Dave H. Woods and Jessamine Woods left July 31 for New York, where they begin rehearsal with Rosabelle Morrison in The Deserted Bride. Himmelein's Imperial Stock co. will begin rehearsals 10 at the Opera House. It will open its season at Kenton 24.—The King of the Desert co. will begin rehearsals here 24 and will open its season here 29.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): J. N. Rentfrow co. July 27-1, presenting The Lightning Express, La Belle Marie, and On the Verge of Ruin; co. will play here two weeks longer, followed by the Barlow Minstrels 17-22.

LORAIN.—ITEMS: Hatch-Adams Carnival co. and Berger-Morris Carnival co. 3-8; attractions fair.—Mrs. Pearl Riding will leave 7 to join The Bonnie Brier Bush co. at New York city.

KENT.—ELECTRIC PARK THEATRE (I. Buchtell Moffatte, mgr.): Barlow Minstrels 2-8; performance excellent; crowded houses.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): The Scout's Revenge 8; light house.——PAXTANG PARK (Felix Davis, mgr.): Paxtang Stock co. July 27-1 to good business. The Counterfeiters the first half of the week and Prince Otto last half. Professor Ed. R. Hutchinson, aeronaut, gave an exhibition of daring trapese feats and parachute descents during the week as an additional attraction to the balloon ascensions.——ITEM: The new theatre, the Lyceum, is rapidly approaching completion, and is now under roof, and workmen now engaged in fitting up the interior. The new theatre to be built by John Mishler is in the condition it was several months ago. Houses have been removed from the site and no work done on the theatre building proper. The cause for this state of affairs is that one of the parties would not vacate the house in which they were living until the expiration of the lease, 1, which made it improbable that the new house could be finished in time for the season of 1903-04. It is now rumored that another site has been selected, in a more central location, and that the Mishler theatre is an assured fact.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): This house will open again about Sept. 1.——ROCKY SPRINGS PARK THEATRE (H. B. Griffith, mgr.): Carrie Nation lectured to S. R. O. afternoon and evening. The seating capacity of this house is 2,000.——ITEMS: The friends of Edgar Gleim, one of the managers of the Fulton, who lately underwent a serious operation in a Philadelphia hospital, will be glad to learn that he is recuperating finely.—John B. Bissinger, a popular bonface of this city, has leased the Opera House at Columbia, Pa., for five years.—James Caruthers, who formerly managed the house, will retain the bill boards, which he owns.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): The season will open 7 with The Scout's Revenge. Across the Pacific 12.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, mgr.): Dark until September.——ITEMS: The Cambria Theatre has been renovated and the proscenium redecorated. A box-office and waiting-room have been constructed on the first floor, and this step is a preliminary to the theatre becoming a ground floor playhouse next season.

READING.—CARSONIA PARK THEATRE (Geiger and Lauman, mgrs.): A pleasing performance of Cinderella attracted good houses 3-8.——ITEM: Charles G. Stevens, formerly manager of the Grand Opera House, South Bethlehem, has been appointed local manager of the Temple Theatre by M. Reis, of New York, the lessee. The theatre will open the latter part of August.

CARBONDALE.—OPERA HOUSE: Haverly's Minstrels will open season 12. Aubrey Stock co. 17-22.——ITEM: The house has been leased by the Reiss people and placed in their circuit, assuring the patrons of a good season. Carpenters and decorators have been busy rearranging the house, stage and dressing-rooms for a successful season. The new manager has not been named yet.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, lessee and mgr.): Bon Ton Burlesquers opened house 1 to fair house; co. good. A Ragged Hero 8. The Fisherman's Daughter 13. Clark's Royal Burlesquers 14. Zig-Zag Alley 18. Page Comedy co. 24-26. Weary Willie Walker 29. Quinlan and Wall's Minstrels Sept. 3.

DU BOIS.—SUMMER THEATRE (W. H. Stull, mgr.): A Romance of Dixie Land 3-5; best of satisfaction to capacity.——ITEM: The stock co. has accepted an invitation for a day's outing to the mountains 11 to attend the Grangers' Picnic.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, mgr.): Season opened with The Scout's Revenge 5 to a large audience; good co.——ITEM: The Philharmonic Orchestra, the leading musical organization, has been engaged for the season.

WILLIAMSPORT.—VALLAMONT PAVILION (N. Appell, mgr.): Vallamont Stock co. 3-8 in The Charity Ball and The Burglar to excellent business and enthusiastic audiences; co. and specialties strong.

COLUMBIA.—OPERA HOUSE: ITEMS: Manager James Crowthers has resigned.—The Auditorium has been leased to John B. Bissinger, of Lancaster, Pa.

RHODE ISLAND.

PAWTUCKET.—SHEEDY'S THEATRE (George Overy, mgr.): Buffinton Stock co. 3-8 presented to capacity Brother Against Brother. Albert Morrison gave a good interpretation of the wronged brother. Joe Williams was capable as the villainous brother. Phil Bishop rendered a clever piece of work as the Jew Detective. James V. Lewis played the double role of Old Grizzly and Job Jenkins excellently. George A. Hill as Richard Morley was good. Miss Kershaw as Wild Cat won applause. Alice Hasen as Victorine did good work. Misses Howell and Seymour were well cast. Specialties by Ed Marvell, Alice M. Gleason, Maud Thornton, and Louise Horner. Miss Horner has a well trained voice and deserves the applause that was given her. The Black Flag 10-15.——ITEMS: Walter Hill and Alice Donaldson closed with Buffinton Stock co. 1 and have gone to Bridgeport to take a much needed rest before going on their regular Winter season.—Charles A. Newmann and Virginia Vail closed with Buffinton Stock co. 1 and will go to Maine for a few weeks before starting out with Frankie Carpenter.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Arnold Stock co. will open local season 17-22.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Stuart H. Wels, mgr.): The Georgia Minstrels will open house 28. Mr. Wels continues as manager this year, Robert Tendick business manager, and Charley White treasurer.——EMPIRE OPERA HOUSE (M. A. Brady, mgr.): The Rose Mayo co. July 26-2 presented Among the Pines and Under Two Flags to fair houses; fair performances. House dark until 9, when the Mayo co. will return for four weeks' engagement.

FORT WORTH.—WHEAT ROOF-GARDEN (J. Z. Wheat, prop.): Curtiss Comedy co. presented The Two Orphans July 27-29. Miss Dale as Henrietta and Miss Morrison as Louise are worthy of special mention. Balance of support fair. Magda was presented here for first time 30-1 to fair audiences; performance very pleasing. Hugh Morrison and Dot Fay did the specialties between the acts.

CALVERT.—OPERA HOUSE (J. P. Casimir, mgr.): Celebrated Camp Hughes Concert July 23; S. R. O.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Gorton's Minstrels 13. Peck's Bad Boy 18. Man to Man 19. Hello, Bill 20. Quincy Adams Sawyer 22. James R. Waite in Other People's Money 28.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Season will open with Gorton's Minstrels 14. Quincy Adams Sawyer 24.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Dark.——CASINO (Jake Wells, mgr.): Too Much Married 3-8, pleasing capacity.——ITEM: Owing to a strike among the street railway employees this is the first time this popular Summer playhouse has been able to open doors for business. Vaudeville 10-15.

PETERSBURG.—FERNDALE PARK CASINO (Joe F. Hurst, mgr.): Cummings Stock co. July 28-5 in Pink Dominoes and My College Chum to small houses.

WASHINGTON.

SPOKANE.—AUDITORIUM (Barry C. Hayward, mgr.): Jessie Shirley in Under Two Flags July 27-1; play well presented; large attendance.——SPOKANE THEATRE (Dan L. Weaver, mgr.): Richard J. Jose and his co. of minstrels 29; good entertainment; large business.

TACOMA.—LYCEUM (Dean B. Worley, mgr.): Shields' Vaudeville July 26-1 continues to draw well; change programme weekly.——TACOMA (Calvin Hellig, mgr.): Dark 26-1.

WISCONSIN.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Cosgrove Concert co. July 22; fine concert; fair house. Winniger Brothers co. 2-9; so far this week S. R. O. each night. Just Struck Town 16. An American Tramp 18. The Hidden Hand 23. Shooting the Chutes 27.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): A Texas Steer 10.——ITEM: Manager Williams has returned from an extended visit in the East, where he succeeded in booking a fine line of attractions for the coming season.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): Winninger Brothers July 27-1 to packed houses. A Royal Slave will open its season here 8. Just Struck Town 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): A Girl from Sweden 3; fair house and satisfaction. Scott's Minstrels 7. A Royal Slave 20. The Fatal Wedding 28.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): Uncle Josh Spruceby 1; large audience; good performance. A Girl from Sweden 7.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Uncle Josh Spruceby 3 pleased good house.

APPLETON.—THEATRE (John Conway, mgr.): Dark. House will open the latter part of this month, but no specific date has as yet been announced.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): A Girl from Sweden 4 to good business. A Royal Slave 11. Down Mobile 24.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Dark 3-8. Hunting for Hawkins 10. A Texas Steer 11.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Season will open 12 with Just Struck Town. Gideon's Minstrels 14. Dick Ferris co. 17-22.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): William Owen co. in Romeo and Juliet, The Lady of Lyons, When Louis XI Was King, a mixed bill, and The Merchant of Venice July 27-1; business fair; performances pleasing. When Louis XI Was King is a new romantic drama in prologue and four acts by William Owen, and was presented for the first time on any stage by the above co. 30. Kate Claxton co. in Bootle's Baby opened for three nights and matinee 3; business fair; performance good. Old Jed Prouty 6-8. E. F. Halpin Comedy Picture co. 10-15. Volunteer Organist 17-20. Bandmann English Opera co. 24-29.——ITEM: James Coll, a veteran amateur of this city, assumed the role of Shylock at performance of The Merchant of Venice given by the William Owen co. here 1.

BRANTFORD, ONT.—GRAND VALLEY THEATRE (Frank P. Slaven, mgr.): Beyond the Rockies July 27-29. Captain Rackett 29-1 played to large business.——JOHNSON'S THEATRE (Frank P. Johnson, mgr.): Young Mrs. Winthrop 27-29. Captain Rackett 29-1; performance and business good.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Wilbur Opera co. July 31, 1 (return) to S. R. O. in The Bohemian Girl, The Mikado, and Boccaccio.——RIVER PARK THEATRE (H. P. Hammerton, mgr.): Noble Stock co. in Uncle Dan'l and A Thoroughbred.

ARENA.

SCHENECTADY, N. Y.—The Barnum and Bailey Circus July 29 exhibited during a severe rain storm to small tents in the afternoon and capacity at night. Owing to the weather the street parade was not given. GEORGE C. MOON.

GRAND RAPIDS, MICH.—Wallace Brothers' Circus 3 to large crowds.

GRANVILLE, N. Y.—Walter L. Main's Circus July 28; two packed tents.

LANSING, MICH.—The Wallace Circus 4; fair performance; large business.

WESTERLY, R. I.—Gentry Brothers' Dog and Pony Circus July 30 drew well and pleased.

SPOKANE, WASH.—Campbell Brothers' Circus July 30 to large business; good circus.

OSAGE, IA.—Sells and Downs' Circus to small business, on account of rain; everybody well pleased.

MUSKEGON, MICH.—Forpaugh-Sells Circus 3; excellent performance to capacity.

CHARLEROI, PA.—Harkness and Fox Minstrel Circus 3-8 (under canvas) opened to good business and pleased.

PORTAGE, WIS.—Gollmar Brothers' Circus 3; splendid performance and excellent business.

SARATOGA SPRINGS, N. Y.—Barnum and Bailey's Circus July 25; two performances to immense crowds; excellent satisfaction; fine street parade.

NOTES.

The tent car of Hargreaves' Circus came into collision with a train on the Staten Island Railroad on Wednesday evening last. None of the circus people were injured.

Henry Rossing, of Ft. Dodge, Ia., has joined the Collins Carnival co. and will do his high dive act.

Fred W. Buchanan, manager of Ingersoll Park, at Des Moines, Ia., has bought the larger part of the Jabour Carnival and Circus outfit. The animals will be turned over to Mr. Buchanan's brother-in-law, T. H. Gray, who is in the circus business.

MATTERS OF FACT.

Agnes Yates Palmer, who was obliged to postpone the presentation of her act, The Original Female Comedy Four, owing to the incompetency of some of the members of the company, gives warning that the title of the act, the characters and the business have been protected by copyright, and that she will prosecute any infringements of her work.

The Seward Show, under the management of Arthur J. Chisam, reports excellent business all Summer. The company has played stock engagements of four weeks each in Mattoon, Ill.; Paducah, Ky., and New Albany, Ind., with one week each at Springfield and Arcola, Ill. Fred Seward has succeeded in securing a very strong company and all new plays for the road season, which will begin on Aug. 17 at Lexington, Ky. Mr. Chisam writes to THE MIRROR: "It has been impossible to answer one-third the replies for engagements received from my recent MIRROR ad. I did not know there were so many people in the business, and did not dream so many could be at liberty at one time." The Seward Stock company, located at the New Casino, Paducah, for a Summer run, will take the road late in September, under the management of Joseph G. Chandler, who will look after Mr. Chisam's interests after his contract at New Albany, Ind., Park expires.

L. M. Crawford yesterday telegraphed from St. Louis: "Cora Van Tassel in The Volunteer a tremendous success."

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FAIRS AND OTHER EVENTS.

Supplemental List of Dates for Conventions, Fairs, Celebrations, Etc.

Following is a list of county and other fairs, celebrations, conventions, carnivals, etc., that supplements the list printed in THE MIRROR of July 11:

Aug. 4-5, Blanford, Conn.—State Firemen's Convention.
Aug. 5-6, Marion, Ia.—Linn County Soldiers' Reunion and Old Settlers' Picnic.
Aug. 2-12, Big Rapids, Mich.—Northern Michigan Soldiers' and Sailors' Reunion.
Aug. 3-4, Hobart, Okla.—Free Street Fair. C. C. Norrall.
Aug. 6-8, Casey, Ill.—Modern Woodmen Carnival.
Aug. 3-8, Wellsville, W. Va.—Free Street Fair. George H. Meyer.
Aug. 3-8, N. Baltimore, O.—Free Street Fair. N. E. Woodford.
Aug. 4-7, Danville, Ky.—Fair. H. C. Bright.
Aug. 4-8, Sandusky, O.—Board of Trade Carnival. Morris and Berger Carnival Co.
Aug. 4-7, Bainbridge, Ind.—Putnam County Fair.
Aug. 10-15, Youngstown, O.—United Labor Carnival. Morris and Berger Carnival Co.
Aug. 11-14, Pocomoke City, Md.—Fair. J. W. Ennis.
Aug. 17-19, Oil City, Pa.—Business Men's Carnival. Morris and Berger Carnival Co.
Aug. 18-21, Warren, Ill.—Fair. R. C. Cullem.
Aug. 10-15, Galion, O.—Festival and Street Fair. E. Fick.
Aug. 10-14, Ellensburg, Wash.—Street Fair. Southern Carnival Co.
Aug. 10-15, Ashtabula, O.—Street Fair and Carnival. J. S. Wilson.
Aug. 17-20, Shawnee, Okla.—Fair.
Aug., Oklahoma City, Okla.—Fair.
Aug. 19-21, Oak Ridge, Pa.—Harvest Home Picnic. M. M. Markle.
Aug. 15, Hoosic Falls, N. Y.—Firemen's Tournament.
Aug. 10-15, Cherryvale, Kan.—Soldiers' Reunion.
Aug. 13, Belfast, Me.—Semi-Centennial Celebration.
Aug. 13, Carlinville, Ill.—Old Settlers' Picnic. W. B. Otwell.
Aug. 12, Albany, Me.—Centennial Celebration.
Aug. 10-15, Charlestown, Ind.—Free Street Fair. D. J. Pittman.
Aug. 17-22, Little Falls, N. Y.—Old Home Week Celebration.
Aug. 13-14, Milan, Mich.—K. of P. Carnival. W. P. Gregory.
Aug. 13, Surry, Me.—Centennial Celebration. F. T. Jellison.
Aug. 19, North Amherst, O.—Lorain County Firemen's Convention and Tournament. Otto Martin, Elyria, O.
Aug. 11-14, Dubuque, Ia.—Catholic Order of Foresters' National Convention.
Aug. 10-14, Kankakee, Ill.—K. of P. Street Fair. J. J. Rott.
Aug. 18-21, Oakley, O.—Hamilton County Fair.
Aug. 19-22, English, Ind.—Grand Old Soldiers' Reunion.
Aug. 17-22, Beardstown, Ill.—Annual Free Fish Fry and Carnival. C. W. Parker Carnival Co.
Aug. 18-22, Ft. Madison, Ia.—Street Fair.
Aug. 19-22, Jackson, Mich.—K. O. T. M. Street Fair. E. C. Taylor.
Aug. 19, Dallas, Tex.—Dallas County Odd Fellows' Reunion; 20,000 visitors expected.
Aug. 20-21, Ute, Ia.—Soldiers' Reunion.
Aug. 22, Ute, Ia.—Modern Woodmen Picnic.
Aug. 20-21, Tingley, Ia.—Baseball Tournament and Street Fair. E. W. Daniel.
Aug. 31-Sept. 4, Walla Walla, Wash.—Street Fair. Southern Carnival Co.
Aug. 17-21, North Yakima, Wash.—Street Fair. Southern Carnival Co.
Aug. 24-28, Spokane, Wash.—Street Fair. Southern Carnival Co.
Aug. 20-22, Sharon, Pa.—Citizens' Carnival. Morris and Berger Carnival Co.
Aug. 24-Sept. 5, Pittsburg, Pa.—Board of Trade Carnival. Morris and Berger Carnival Co.
Aug. 11-13, Dodge City, Kan.—Agricultural Fair. Sam Gallagher, Jr.
Aug. 11-14, Carthage, Mo.—Jasper County Fair. E. Knell.
Aug. 12-16, Corsicana, Tex.—Central Texas Negro Fair. G. W. Jackson.
Aug. 18-21, Alta, Ia.—Fair. C. E. Cameron.
Aug. 19-21, St. John's, Kan.—Fair. George E. Moore.
Aug. 18-21, New London, Wis.—Fair. C. M. Jelleff.
Aug. 25-28, Darlington, Wis.—Fair. W. E. Collins.
Aug. 25-28, Platte City, Mo.—Platte County Fair. Will Foreman.
Aug. 25-28, Sandy Creek, N. Y.—Fair. H. L. Wallan.
Aug. 26-28, Blockton, Ia.—K. of P. Carnival. W. E. Hotaling.
Aug. 26-27, Piedmont, S. D.—Black Hills Soldiers' and Sailors' Reunion.
Aug. 26-29, Stanbury, Mo.—Street Fair. G. Gehring.
Aug. 26-Sept. 2, Westville, Ill.—Carnival and Street Fair. R. M. Cole.
Aug. 25-28, Troy, Mo.—Lincoln County Fair.
Aug. 25-28, Edina, Mo.—Knox County Fair. P. K. Gibbons.
Aug. 28-31, Calhoun, La.—Louisiana Fair.
Aug. 25-28, Cambridge Springs, Pa.—Fair. A. S. Faber.
Aug. 25-28, Hamilton, Mo.—Caldwell County Fair. A. C. Menefee.
Aug. 25-28, Hermitage, Mo.—Hickory County Fair. C. M. Bentley.
Aug. 31-Sept. 5, Burlington, Vt.—Merchants' Fall Festival. L. M. Hayes.
Aug. 31-Sept. 5, Monessen, Pa.—Free Street Fair.
Sept. 1-3, Homer, La.—Fair.
Sept. 2-4, Cheyenne, Wyo.—Fair. C. B. Richardson.
Sept. 1-4, National, Ia.—Clayton County Fair. H. Luehsen.
Sept. 1-4, Kahoka, Mo.—Clark County Fair. E. H. Stewart.
Sept. 1-4, Albany, Mo.—Gentry County Fair. S. W. Clark.
Sept. 1-4, Brookfield, Mo.—Fair. W. B. Clayton.
Sept. 1-5, Gallatin, Mo.—Davis County Street Fair and Horse Show. R. J. Ball.
Sept. 1-4, Broken Bow, Neb.—Custer County Fair. E. R. Purcell.
Sept. 1-4, Morrison, Ill.—Whiteside County Fair. C. C. Fuller.
Sept. 1-4, Princeton, Ill.—Bureau County Fair.
Sept. 1-4, Madison, Wis.—Fair. M. W. Terwilliger.
Sept. 1-3, Putnam, Conn.—Putnam Park Association Fair. A. D. McIntyre.
Sept. 1-3, Blanchard, Ia.—Interstate Soldiers' Reunion. W. Hutchesson.
Sept. 1-5, Oregon City, Ore.—Street Fair. J. H. Howard.
Sept. 2-5, Denison, Ia.—Free Street Fair.
Sept. 2-4, McDonald, Pa.—Street Fair Carnival. W. S. Lockhart.
Sept. 2-5, Blackwell, Okla.—Free Street Fair.
Sept. 2-5, Odessa, Mo.—Free Street Fair. E. E. Ewing.
Sept. 2-5, Armour, S. D.—Merchants' Street Fair. E. Wakefield.
Sept. 3-4, Cowden, Ill.—Shelby County Soldiers' Reunion.
Sept. 4-12 (Swissvale), Pittsburg, Pa.—Carnival. T. J. Rodgers.
Sept. 7, Essex, Mass.—Hand Engine Muster.
Sept. 7-9, Branford, Conn.—Branford Fair. J. P. Callahan.
Sept. 7-11, Boise, Idaho.—Street Fair. Southern Carnival Co.
Sept. 8-10, Brooklyn, Conn.—Windham County Fair. Charles A. Briggs.
Sept. 8-11, Nassau, N. Y.—Fair. D. Lynd.
Sept. 8-10, Newark Valley, N. Y.—Fair. G. E. Purple.
Sept. 8-11, West Union, O.—Fair.
Sept. 7-12, Mansfield, O.—Richland County Fair.
Sept. 7-12, Grand Forks, N. D.—North Dakota State Fair.
Sept. 7, Des Moines, Ia.—Monster Labor Day Celebration.

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Sept. 9-10, Belle Plain, Ia.—Benton County Soldiers' Reunion. D. A. Wareham.
Sept. 8-11, Palestine, Tex.—East Texas Industrial Carnival. William Blannegan.
Sept. 7-12, Paterson, N. J.—Business Men's Carnival.
Sept. 8-12, Framington, Mo.—Street Fair. F. D. Carr.
Sept. 8-12, Shelbyville, Ill.—Shelby County Fair. G. A. Robetts.
Sept. 9-12, Ewing, Ky.—Ewing Fair. S. H. Price.
Sept. 11-14, Columbia, Mich.—Fair. B. E. Hatton.
Sept. 7, Cedar Rapids, Ia.—Grand Labor Day Celebration; 15,000 visitors expected.
Sept. 9, Patchogue, L. I.—Suffolk County Firemen's Tournament.
Sept. 10-11, Warrensburg, Mo.—Johnson County Fair. J. T. Doffemeyer.
Sept. 10-12, Alexandria, Tenn.—De Kalb County Fair. Rob Roy.
Sept. 11-14, Columbia, Mo.—Boone County Fair. B. E. Hatton.
Sept. 14-18, Salt Lake City, Utah.—Street Fair. Southern Carnival Co.
Sept. 15-17, Bay City, Mich.—Bay County Fair. C. L. Fox.
Sept. 15-17, Norwich, Conn.—New London County Fair. T. W. Yerrington.
Sept. 15-19, Fairbury, Neb.—Jefferson County Fair. J. P. Turner.
Sept. 15-18, Rochelle, Ill.—Fair.
Sept. 15-18, Mt. Carroll, Ill.—Carroll County Fair. C. M. Feesee.
Sept. 15-18, Fair Haven, Vt.—Fair. F. A. Flory.
Sept. 15-18, Warrensburg, N. Y.—Warren County Fair. Fred J. Hayer.
Sept. 15-18, Coal Creek, Tenn.—Fair.
Sept. 15-20, St. Joseph, Mo.—Fair. E. J. Churchhill.
Sept. 16-18, Bloomington, Wis.—Fair. L. Abraham.
Sept. 16-18, Hartington, Neb.—Fair. E. H. Whitney.
Sept. 17-19, Lindstrom, Minn.—Free Street Fair.
Sept. 16-18, Orange, Conn.—Fair. A. D. Clark.
Sept. 16-18, Plainview, Minn.—Free Street Fair. G. F. Sylvester.
Sept. 23-26, Goshen, Ind.—Merchants' Fall Festival.
Sept. 15-17, Nehligh, Neb.—Harvest Festival. W. W. Cole.
Sept. 16-19, Mt. Vernon, O.—Knox County Fair. I. Errett.
Sept. 24-25, Rome, O.—Fair. B. F. Mead.
Sept. 23-24, Granby, Conn.—Granby Fair. C. H. Deming.
Sept. 23, Enfield, Conn.—Fair. N. Hamilton.
Sept. 22-25, Newton, Kan.—Harvey County Fair.
Sept. 23-26, Mineral, La.—Fair.
Sept. 22-25, Bad Axe, Mich.—Huron County Fair. George M. Clock.
Sept. 22-25, Robinson, Ill.—Crawford County Fair.
Sept. 23-24, Berlin Conn.—Berlin Fair. D. Webster.
Sept. 24-26, Hamburg, Conn.—Lyme Grange Fair. J. W. Starks.
Sept. 22-24, Groton, S. D.—Street Carnival and Band Tournament.
Sept. 21-26, Brookings, S. D.—Free Street Fair Carnival. Patterson and Brainerd Attraction.
Sept. 28-30, Richfield Springs, N. Y.—Fair. F. Bronner.
Sept. 28-Oct 2, Denver, Col.—Street Fair. Southern Carnival Co.
Sept. 28-Oct. 3, Columbus, Ind.—Free Street Fair.
Sept. 29-Oct. 2, Attica, O.—Fair. A. G. Sutton.
Sept. 22-24, Canfield, O.—Mahoning County Fair. B. L. Manchester.
Sept. 29-Oct. 1, Waterbury, Conn.—Fair. N. W. Heater.
Sept. 29-Oct. 1, Wethersfield, Conn.—Fair. C. C. Harris.
Sept. 29-Oct. 2, Dallas, Pa.—Luzerne County Fair. C. D. Gregory.
Sept. 29-Oct. 2, East Jordan, Mich.—Fair. Charles Hudson.
Sept. 30-Oct. 2, Flushing, Mich.—Flushing Fair. A. E. Ransom.
Sept. 30, Guilford, Conn.—Guilford Fair. Robert De F. Bristol.
Sept. 28-Oct. 3, Marshalltown, Ia.—Carnival. George Solomon.
Sept. 30-Oct. 3, Oran, Mo.—Fair. E. Aliey.
Sept. 30-Oct. 1, Simsbury, Conn.—Simsbury Fair. George C. Eno.
Oct. 1-7, Salt Lake City, Utah.—Utah State Fair.
Oct. 5-9, El Dorado, Kan.—Butler County Fair. H. M. Baleh.
Oct. 5-10, St. Louis, Mo.—St. Louis Fair. J. Hockmeister.
Oct. 6, Horwinton, Conn.—Fair. A. W. Buel, Torrington.
Oct. 6-8, Stafford Springs, Conn.—Fair. C. B. Gary.
Oct. 6-9, Centerville, Mich.—Fair. Charles S. Horey.
Oct. 6-9, Beaver City, Neb.—Fair. W. C. Lumley.
Oct. 7, Chester, Conn.—Chester Fair. J. A. Smith.
Oct. 7, Clinton, Conn.—Clinton County Fair. C. H. Evarts.
Oct. 8-10, Elkton, Mich.—Elkton Fair. O. Rogers.
Oct 1-10, Omaha, Neb.—Knight of Ak-Sar-Ben Carnival.
Oct. 5-10, Pekin, Ill.—Free Street Fair.
Oct. 6-10, Keokuk, Ia.—Free Street Fair. H. H. Craig, Secy.
Oct. 5-10, New York, N. Y.—Old Guard Fair at Madison Square Garden.
Oct. 13-16, Cuba, Mo.—Crawford County Fair. John Harris.
Oct. 13-17, Cafe Girardeau, Mo.—Fair. E. H. Engelman.
Oct. 14, Wolcott, Conn.—Fair. E. M. Upson.
Oct. 14-19, Kennet, Mo.—Fair. R. H. Jones.
Oct. 20-23, Winchester, Va.—Fair. E. G. Hollis.
Oct. 21-23, Morristown, Tenn.—Hamblen County Fair. G. B. Wheeler.
Oct. 21-31, Macon, Ga.—Georgia State Fair. George A. Smith.
Nov. 22-27, Houston, Tex.—Houston Carnival. C. H. Taylor.

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THE BROOKLYN STAGE.

At the Manhattan Beach Theatre The Sleeping Beauty and the Beast opened this week for a four weeks' run. In the cast are Harry Bulger, Joe Cawthorne, William H. Macart, John Hyams, George Clennett, Leila McIntyre, Viola Gillette, Phoebe Coyne, Adele Archer, Queenie Vassar, Ethel Hopkins, Nellie Reed, Mlle. Martina, and others.

At the Bergen Beach Casino last week Will S. Rising and a capable cast were seen in Pink Dominoes. The cast included Will S. Rising, John Saunders, Tom Quinn, Sam Halpin, Milton Dawson, Willis Baker, Countess Hatzfeldt, Sarah McVicker, Amie Ellis, Maria Sharp, Mary Keogh, Clara Sterling, Florence Neilson, Ada Gifford, and Jennie Barton. This week he will present The Strange Adventures of Miss Brown.

At Brighton Beach this week the bill at the Music Hall includes Boyce and Wilson, assisted by Mildred Hansen and Gertie De Milt; Lyons, Montgomery and Pearl, Golman's cats and dogs, Hoey and Lee, Delmore Sisters, Hoosier Zouaves, and the vitagraph.

Last week Jean Marcel headed the bill. His magnificent production of bas reliefs was most artistic in every detail and greatly pleased. Edmund Hayes, ably assisted, was seen in his well-known sketch, and scored, as usual. Alice Shaw whistled herself into popular favor again and created a decidedly pleasing impression. Her daughters assisted her and proved capable whistlers. They also danced in a most dainty and original manner. Lew Bloom and Jane Cooper scored in their clever bit, and the Parros Brothers and the famous Milani Trio were both well received.

At Morrison's Theatre, Rockaway Beach, Marie Dressler heads a bill including McIntyre and Heath, Imro Fox, Victor Moore and Emma Littlefield, Lachede and Raymond, Mead and Bennett, Mlle. Latina, and the vitagraph.

Henderson's Music Hall at Coney Island is still doing a lively business and is offering the following bill: Dorsey and Trado, Courtney and Dunn, Charles Cartwell, Byrne and West, Keno, Welch and Melrose, Harry Wright, Mamie Goodrich, Payton's Art Gallery, Three Madcaps, Mozart Comedy Four, Morris and Bowen, Three De Fay Sisters, Smith and Bowman, Tascott-Lavine-Cameron Trio, and the Melani Trio.

The Columbia Theatre will reopen Aug. 29 with the presentation of Matthews and Bulger's great success, The Sad Sea Waves, by the Wells-Dunne-Harlan Musical company. The cast includes Otis Harlan, Genevieve Day, May Marble, John Dunne, Tony Hart, Joe Hartley, Dan Marble, and a chorus of forty.

GEORGE TERWELLIGER.

DATES AHEAD.

(Received too late for classification.)

A HOOSIER DAISY (C. H. Eldon, mgr.): Alexandria, Ind., Aug. 16, Portland 17, Montpelier 19, Kokomo 22, Anderson 23, Noblesville 24, Lebanon 25, Martinsville 26.

AT PIKES PEAK (C. H. Eldon, prop.; Claude Boardman, mgr.): Kirksville, Mo., Aug. 24, Unionville 25, Centerville, Ia., 26.

BENNETT-MOULTON (J. M. Torr, mgr.): Glens Falls, N. Y., Aug. 10-15, Cohoes 17-24.

BUTLER, HELEN MAY, BAND (J. Leslie Spahn, mgr.): New Haven, Conn., Aug. 9-15, Boston, Mass., 17-Sept. 12.

BULGER-CORNELL (No. 2; Western): Conneaut, O., Aug. 10-15, Youngstown 17-22.

FAUST'S, TED, MINSTRELS (G. D. Cunningham, mgr.): Bellefontaine, O., Aug. 15, Kenton 17, Marysville 18, London 19, Upper Sandusky 20.

FERRIS COMEDIANS (Harry Bubb, mgr.): Beloit, Wis., Aug. 17-21, Oshkosh 23-29.

FOR MOTHER'S SAKE: Benton Harbor, Mich., Aug. 15, Grand Rapids 16-19, Toledo, O., 20-22.

GIBNEY STOCK (Wm. Stanford, mgr.): Charleston, Ill., Aug. 10-29.

HANS HANSON: Dundee, Ill., Aug. 12, Lake Geneva, Wis., 13, Port Washington 14, Sheboygan Falls 15, Two Rivers 16, Manitowoc 17.

HOWARD STOCK (A. G. Howard, mgr.): Poultney, Vt., Aug. 10-15, Whitehall, N. Y., 17-22.

LYCEUM STOCK (E. G. Grosjean, mgr.): Dodge City, Kan., Aug. 10-15.

MATHES, CLARA: Rat Portage, Can., Aug. 10-30.

NEWMAN, JOSEPH (Edward Nast, mgr.): Colorado Springs, Col., Aug. 17, Pueblo 18, Rocky Ford 19, Las Animas 20, Lamar 21, La Junta 22.

OLD ARKANSAW (Fred Raymond's): Marengo, Ill., Aug. 27, Woodstock 28, Jefferson, Wis., 29.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Brattleboro, Vt., Aug. 29.

PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Wilkes-Barre, Pa., Aug. 17-22, Scranton 24-29.

PECK AND HIS MOTHER-IN-LAW ABROAD (Sol Myers, mgr.): Gloversville, N. Y., Aug. 19, 20, Poughkeepsie 21, New Rochelle 22, Stamford, Conn., 24.

QUINLAN AND WALL'S MINSTRELS: Auburn, N. Y., Aug. 11, Oswego 12, Watertown 13, Ogdensburg 14, Fulton 15, Gloversville 17, 18.

THE FACTORY GIRL (Chas. W. Wuerz, mgr.): Burlington, N. J., Aug. 13, Elizabeth 14, 15, New York city 17-22.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Chicago Heights, Ill., Aug. 15, St. Anne 17, Watseka 18, Paxton 19, Bloomington 20, Champaign 21.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Sycamore, Ill., Aug. 22, Fairbury 26, Fowler, Ind., 27.

THE MISSOURI GIRL (Western; Fred Raymond's): Marengo, Ill., Sept. 3.

VOGEL'S, JOHN W., MINSTRELS: Springfield, O., Aug. 14, Mansfield 15, Mt. Vernon, O., 17, Newark 18, Mt. Gilead 19, Marion 20, Columbus 21, 22.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Valley City, N. D., Aug. 11. Cooperstown 12, Hope 13, Casselton 14, Sheldon 15, Lisbon 17, La Moure 18, Oakes 19.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Peoria, Ill., Aug. 16, Davenport, Ia., 17, Cedar Rapids 18, Des Moines 19, Sioux City 20, Grand Island, Neb., 21, Cheyenne, Wyo., 22, Denver, Col., 23-29.

A GIRL FROM SWEDEN (H. J. Bernard, mgr.): Ripon, Wis., Aug. 11, Plymouth 12, Manitowoc 14, Racine 15.

A HUMAN SLAVE (J. M. Ward, mgr.): Chicago, Ill., Aug. 9-15, South Chicago 16, Indianapolis, Ind., 17-19, Dayton, O., 20-22, Columbus 24-26.

A LITTLE OUTCAST (Eastern; Lawrence G. Mercer, mgr.): Chicago, Ill., Aug. 16-Sept. 1.

A LITTLE OUTCAST (Northern; Edgar H. Fitzhugh, mgr.): Elkhart, Ind., Aug. 11, Benton Harbor, Mich., 12, Knox 13, Laporte, Ind., 14, Valparaiso 15, Buchanan, Mich., 19, Plymouth, Ind., 20, Warsaw 21, Chicago Heights, Ill., 23, Michigan City, Ind., 24, Woodstock, Ill., 25, Ripon, Wis., 27, Plymouth 28, Neenah 29.

A MILLIONAIRE TRAMP (H. E. Buchannan, mgr.): St. Louis, Mo., Aug. 9-15, Kansas City 16-22.

A RABBIT'S FOOT: Newnan, Ga., Aug. 11, Atlanta 12, 13, Toccao 14, Seneca, S. C., 15, Anderson 17, Greenville 18, Union 19, Spartansburg 20.

A RAGGED HERO: Pittsburg, Pa., Aug. 10-15, Newark, N. J., 17-22, Washington, D. C., 24-29.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Burlington, N. J., Aug. 15, Wilmington, Del., 20-22, Troy, N. Y., 24-26, Elizabeth, N. J., 27-29.

A ROYAL SLAVE (A; Harry Gordon, mgr.): Grand Rapids, Mich., Aug. 9-12, Toledo, O., 13-15, Hudson, Mich., 17, Hillsdale 18, Coldwater 19, Three Rivers 20, Union City 21, Colon 22, Niles 24, Benton Harbor 25, Muskegon 26, Allegan 27, Charlotte 28, Grand Ledge 29.

A ROYAL SLAVE (B; Harry Gordon, mgr.): Stevens Point, Wis., Aug. 11, Marshfield 12, Grand Rapids 13, Janesville 14, Baraboo 15, Oshkosh 16, Ripon 18, Waupun 19, Portage 20, Stoughton 21, Elgin, Ill., 22, Racine, Wis., 23, Belvidere, Ill., 24, Princeton 25, El Paso 26, Clinton 27, Pontiac 28.

A WISE MEMBER (Arthur L. Verner, mgr.): Anamosa, Ia., Aug. 11, Monticello 12, Earlville 13, Dyersville 14, West Union 17, Decorah 18.

AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Dundee, Ill., Aug. 17, Sycamore 18, Belvidere 19, De Kalb 20, Mendota 21, Galva 22, Spring Valley 23.

AS YOU LIKE IT (Ernest Shipman, mgr.): Belfast, Me., Aug. 20, Bar Harbor 21, Eastport 22, Calais 25, Machias 26, Fairfield 28, Skowhegan 29.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Erie, Pa., Aug. 29, Cleveland, O., 31-Sept. 5.

BINGHAM, AMELIA: Oakland, Cal., Aug. 10-12, San Jose 13, Stockton 14, Sacramento 15, Portland, Ore., 17, 18, Tacoma, Wash., 19, Seattle 20-22, Spokane 24, 25, Helena, Mont., 27, Butte 28.

CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Boston, Mass., Aug. 10-15, Providence, R. I., 17-22, Pittsburg, Pa., 24-29.

CLARKE, HARRY CORSON: Denver, Col., Aug. 8-30.

DIXEY, HENRY E.: Chicago, Ill., June 29-Aug. 22.

DOWN BY THE SEA (Phil Hunt, mgr.): Boston, Mass., Aug. 8-15.

FOR HER SAKE (Jos. Pilgrim, mgr.): Bloomington, Ill., Aug. 22, Peoria 23, Pekin 24, Springfield 25, Pittsfield 27, Hannibal, Mo., 28, Louisiana 29, East St. Louis 30.

HALL, DON C.: Council Bluffs, Ia., Aug. 10-12, Omaha, Neb., 13-15, St. Joseph, Mo., 17-19.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Buffalo, N. Y., Aug. 17-22, Toledo, O., 23-26, Akron 27-29.

HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): Binghamton, N. Y., Aug. 17, Elmira 18, Jamestown 19, Akron, O., 20, Lima 21, South Bend, Ind., 22, Milwaukee, Wis., 23-29.

IN OLD KENTUCKY: St. Paul, Minn., Aug. 23.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): La Salle, Ill., Aug. 16, Decatur 17, Springfield 18, Kewanee 19, Clinton 20, Freeport 21, Dubuque, Ia., 22, Des Moines 23-29.

KENDALL, EZRA: San Francisco, Cal., Aug. 5-15, Los Angeles 17-19, Fresno 20, San Jose 21, Stockton 22, Sacramento 24, Portland, Ore., 25.

LODDER, CHAS. (Butterfield and Bromilow, mgrs.): Camden, N. J., Aug. 15-19, Frankfort, Pa., 20-22, Wilmington, Del., 24-26, West Chester, Pa., 27, Pottstown 28, Allentown 29.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Atlantic City, N. J., Aug. 17-22, Philadelphia, Pa., 24-29.

MAN TO MAN (Butterfield and Bromilow, mgrs.): Woonsocket, R. I., Aug. 11, Pittsfield, Mass., 12, Catskill, N. Y., 13, Schenectady 14, Saratoga 15, Glens Falls 17, Plattsburg 18, Barre, Vt., 19, Burlington 20, Ticonderoga, N. Y., 21, Cohoes 22.

MULDOON'S PICNIC (Wm. Mason, mgr.): Providence, R. I., Aug. 10-15, Putnam, Conn., 17-22.

MURRAY AND MACK (Ollie Mack, mgr.): Philadelphia, Pa., Aug. 31-Sept. 5.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Dayton, O., Aug. 10-12, Indianapolis, Ind., 13-15, St. Louis, Mo., 16-22.

OLD JED PROUTY (Morse and Hodges, mgrs.): Bar Harbor, Me., Aug. 12, Pittsfield 13, Belfast 14, Camden 15, Bath 17, Augusta 18, Skowhegan 19, Waterville 20, Bangor 21, 22.

ON CIRCUS DAY (Western; L. E. Pond, mgr.): Crown Point, Ind., Aug. 12, Lowell 13, Goodland 14, Watseka, Ill., 15, Chicago Heights 16, Coal City 17, Hickley 18, Oak Park 19, Lake Geneva, Wis., 20, Burlington 21, Delavan 22.

ON CIRCUS DAY (Eastern; Frazer and Marvin, props.): Rhinelander, Wis., Sept. 12, Appleton 13.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Chicago, Ill., Aug. 9-22, St. Louis, Mo., 23-29.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Peru, Ind., Aug. 19, Marion 20-22.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Chicago, Ill., Aug. 16-Sept. 5.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Racine, Wis., Aug. 21, Fond du Lac 22, Oshkosh 23.

OWEN, WM. (Martin Sheeley, mgr.): Moncton, N. B., Aug. 11, 12, Chatham 13, Campbellton 14, Riviere du Loup 15.

PECK'S BAD BOY: Plymouth, N. H., Aug. 11, Lyndonville, Vt., 12, Barton 13, Newport 14, Richford 15, Milton 17, Barre 18, Windsor 19, White River 20, Springfield 21, Newport, N. H., 22.

PICKINGS FROM PUCK (Ollie Mack and Jos. M. Gaites, mgrs.): Bridgeport, Conn., Aug. 24, 25, New London 26, Norwich 27, Hartford 28, 29.

RAILROAD JACK (R. Guy Caufman, mgr.): Waverly, O., Aug. 11, Jackson 12, Nelsonville 13, Lancaster 14, Circleville 15, Dayton 17-20, Winchester, Ind., 21, Alexandria 22, Kokomo 24, Elwood 25, Tipton 26, Indianapolis 27-29.

ROBSON, ANDREW: Philadelphia, Pa., Aug. 22.

SHOOTING THE CHUTES (Ollie Mack, mgr.): Saratoga, N. Y., Aug. 13, Johnsonburg 14, Utica 15, Montreal, Can., 17-22, Ottawa 24-29.

SLAVES OF THE MINE (C. S. Callahan, mgr.): New York city, N. Y., Aug. 10-15, Wilmington, Del., 17-19, Camden, N. J., 20-22, Boston, Mass., 24-29.

THE BUFFALO MYSTERY (Robt. H. Alcott, mgr.): Cincinnati, O., Aug. 9-15.

THE CHRISTIAN: New York city Aug. 6—indefinite.

THE EARL OF PAWTUCKET (Lawrence D'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE ELEVENTH HOUR: Chicago, Ill., Aug. 10-15.

THE GAME OF LIFE (Frank T. Kintzing, mgr.): Baltimore, Md., Aug. 10-15, Elizabeth, N. J., 17-19, Scranton, Pa., 20-22, Worcester, Mass., 24-29.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Indianapolis, Ind., Aug. 27-29, Alexandria 31, Elwood Sept. 1.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Bloomington, Ill., Sept. 4, Peoria 5, Monmouth 7, Canton 8.

THE GIRL FROM SWEDEN: Ripon, Wis., Aug. 11, Plymouth 12, Manitowoc 14, Racine 15.

THE KING OF DETECTIVES (Sullivann, Harris and Woods, mgrs.): Washington, D. C., Aug. 10-15.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Jersey City, N. J., Aug. 15-22, Newark 24-29.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Bridgeport, Conn., Aug. 20-22, Philadelphia, Pa., 24, Brooklyn, N. Y., 31.

THE MINISTER'S SON (J. M. Stout, mgr.): Chicago, Ill., Aug. 9-22.

THE PUNKIN HUSKER: Marquette, Mich., Aug. 11, Ishpeming 12, Lake Linden 13, Hancock 14, Calumet 15.

THE SCOUT'S REVENGE: Indianapolis, Ind., Aug. 10-12, Columbus, O., 13-15, Cleveland 16-22, Dayton 24-26, Hamilton 27-29.

THE SHADOWS OF A GREAT CITY: Boston, Mass., Aug. 24.

THE VILLAGE PARSON (Max Hart, mgr.): St. Louis, Mo., Aug. 16-22, Kansas City 23-29.

THE VOLUNTEER: St. Louis, Mo., Aug. 9-15, Alton, Ill., 16, Quincy 17, Hannibal, Mo., 18, Mexico 19, Moberly 20, Ft. Jefferson 21, Lexington 22, Kansas City 23-30.

TWO LITTLE VAGRANTS (Conrad Bodden, mgr.): New York city Aug. 17-22, Morristown, Pa., 24, South Bethlehem 25, Hazleton 26, Pottsville 27, Lebanon 28, Reading 29.

TWO MERRY TRAMPS: Janesville, Wis., Aug. 11, Stoughton 12, Dodgeville 13, Lancaster 14, Prairie du Chien 15.

UNCLE JOSH SPRUCEBY (H. H. Frazee and N. C. Bates, props.): Tower, Minn., Aug. 11, Ely 12, Two Harbors 13, Cloquet 14, Aitkin 15, Winnipeg, Can., 21, 22, Grafton, N. D., 24, Casselton 28, Valley City 29.

UNDER SOUTHERN SKIES (Western; Harry Dell Parker, mgr.): Chicago, Ill., Aug. 16-22, St. Louis, Mo., 23-29.

WEARY WILLIE WALKER (Eastern; Harry Dull, mgr.): Clinton, O., Aug. 11, Belleville 12, Chicago Junction 13, Wellington 14, Lorain 15.

WHEN THE BELL TOLLS (A): Cleveland, O., Aug. 10-15, Lorain 17, Bellevue 18, Chicago Junction 19, Columbus 20-22, Lancaster 24, Washington C. H. 25, Hamilton 26.

WHEN THE BELL TOLLS (B): St. Joseph, Mo., Aug. 30, 31, Leavenworth, Kan., Sept. 1.

YORK STATE FOLKS: Boston, Mass., Aug. 17-22.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.

ALBEE (Edward F. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.

BELLOWS: Denver, Col.—indefinite.

BIJOU THEATRE (P. F. Nash, mgr.): Philadelphia, Pa.—indefinite.

BUFFINGTON (Geo. A. Hill, mgr.): Pawtucket, R. I., May 18—indefinite.

BUFFINGTON (Jas. E. McElroy, mgr.): Fall River, Mass., May 4—indefinite.

BUFFINGTON (Eugene Phelps, mgr.): New Bedford, Mass., May 25—indefinite.

BURRILL COMEDY (Chas. N. Burrill, mgr.): Champaign, Ill.—indefinite.

BURRILL (Chas. N. Burrill, mgr.): Springfield, Ill., June 25—indefinite.

CASTLE SQUARE (W. B. Sherman, mgr.): Brantford, Can., July 27—indefinite.

CASTLE SQUARE (No. 2): Sydney, C. B., Aug. 10-22.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

CURTISS COMEDY: Fort Worth, Tex., July 27-Sept. 5.

CURTISS: Phoenix, Ariz., July 27—indefinite.

DAVIS, OWEN: Rochester, N. Y.—indefinite.

EARLE AND MARTELL'S AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., Aug. 2—indefinite.

EDWARDS (Chas. F. Edwards, mgr.): Elkton, Md., Aug. 18-26.

FERRIS (Dick Ferris): St. Paul, Minn.—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FIELDS: White Sulphur Springs, I. T., July 27-Aug. 22.

FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.

FRAWLEY, DANIEL (Leigh D. Bruckart, mgr.): Sydney, Australia, July 11-Sept. 11.

GEM THEATRE: Peak's Island, Portland, Me.—indefinite.

GLASER, VAUGHAN: Cleveland, O., June 29—indefinite.

GLASGOW (Jas. R. Banta, mgr.): Dayton, O.—indefinite.

LUCAS: San Diego, Cal., June 1-Sept. 5.

LYCEUM: Rochester, N. Y.—indefinite.

McCULLUM: Portland, Me.—indefinite.

MORDANT-HUMPHREY: Oakland, Cal., July 6—indefinite.

MUREN-HAYES (A. Garfield, mgr.): St. Louis, Mo., Aug. 2-15.

OAKER, JANE: Denver, Col., July 6-Aug. 29.

OLENTANGY: Columbus, O., May 17—indefinite.

PAXTANG PARK: Harrisburg, Pa.—indefinite.

PAYTON, CORSE (David T. Ramage, mgr.): Springfield, Mass., Aug. 3-15.

PROCTOR'S: Albany, N. Y., May 18—indefinite.

ROBER, KATHERINE: Providence, R. I., May 18—indefinite.

SANFORD, WALTER: Great Falls, Mont., Aug. 10-15, Los Angeles, Cal., 30-Nov. 1.

THANHOUSER: Milwaukee, Wis., July 7—indefinite.

VALLAMONT: Williamsport, Pa., June 11—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (Eastern): Carbondale, Pa., Aug. 17-22, Poughkeepsie, N. Y., 24-29.

AUBREY STOCK (Western): Scranton, Pa., Aug. 17-22, Wilkes-Barre 24-29.

BENNETT'S PAVILION THEATRE: Glens Falls, N. Y., Aug. 10-15.

BONNAIR-PRICE (Wm. N. Smith, mgr.): Pittsburg, Kan., Aug. 9-15, Webb City, Mo., 16-22, Joplin 23-29.

CARROLL COMEDY (Ion Carroll, mgr.): Clarksburg, W. Va., July 6—indefinite.

CHASE-LISTER (Southern): Oskaloosa, Ia., Aug. 3-15, Des Moines 17-22, Anamosa 24-29.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Woonsocket, R. I., Aug. 24-29.

CURTISS COMEDY (Harry Elting, mgr.): Fort Worth, Tex., Aug. 2-Sept. 5.

CURTS DRAMATIC (M. H. Curts, mgr.): Savanna, Ill.—indefinite.

CUTTER AND WILLIAMS: Noblesville, Ind., Aug. 10-15, Crawfordsville 17-22.

DILGER-CORNELL (No. 1; Eastern): Greenville, Pa., July 13-Aug. 22.

DYFFRYN, ETHEL: Sherman's Park, Hamilton, Can.—indefinite.

EWING-TAYLOR (Albert Taylor, mgr.): Corsicana, Tex., Aug. 10-12, Tyler 13-15.

FRANCIS, MARION (Geo. K. Robinson, mgr.): New Rochelle, N. Y., Aug. 10-15, Paterson, N. J., 17-22, Easton, Pa., 24-29.

GIBNEY (Wm. Stanford, mgr.): Douglas, Mich., Aug. 3-15, Charleston, Ill., 17-29.

GODDING COMEDY (O. M. Cotton, mgr.): Albion, Mich.—indefinite.

HOLMAN COMEDY (Harry Holman, mgr.): Springfield, Mo., July 20—indefinite.

KINGSLEY-RUSSELL: Bowling Green, Mo., Aug. 10-15.

LE FERRE-CARPENTER (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LEWIS, RACHEL: Gananoque, Can., Aug. 10-15.

LONDALE THEATRE: Sac City, Ia., Aug. 10-15.

MACK, WILBUR: Catlettsburg, Ky., July 6-Aug. 15.

MARKS BROTHERS (Joe and Allie Marks, mgrs.): Christies Lake, Can., July 15—indefinite.

MARKS BROTHERS (R. W. Marks, mgr.): Perth, Can., Aug. 12-19.

MATHES, CLARA: Rat Portage, Can., Aug. 10-22.

MYRKLE AND HARDER (Eugene J. Hall, mgr.): Washington C. H., O., Aug. 10-15, Kittanning, Pa., 17-22, Punxsutawney 24-29.

PARKS STOCK: Gallitzin, Pa., Aug. 10-15.

RYAN, DANIEL (W. S. Bates, mgr.): Portland, Me., Aug. 8-Sept. 4.

SCOTT, G. W.: Little Rock, Ark., Aug. 10-Sept. 5.

SPOONER DRAMATIC (W. Dick Harrison, mgr.): Dallas, Tex., July 13-Aug. 15.

STANLENY, CARRIE (Chas. B. Burns, mgr.): Humphrey, Neb., Aug. 12, 13, Clarkston 14, 15.

THE SEWARD SHOW (Arthur J. Chisam, mgr.): New Albany, Ind., July 19-Aug. 15.

THE VAN DYKE (H. Walter Van Dyke): Mexico, Mo., Aug. 10-15, Louisiana 17-22.

VAN DYKE AND EATON (C. Mack, mgr.): Keokuk, Ia., Aug. 2-15, Davenport 17-22, Cedar Rapids 24-29.

WIEDEMANN'S SHOW (Willie Bass, mgr.): Park City, U., Aug. 10-16, Salt Lake 17-22.

WINNIGER BROTHERS: Escanaba, Mich., Aug. 10-16, Gladstone 17-22.

OPERA AND EXTRAVAGANZA.

AMSDEN (Claude Amsden, mgr.): Lancaster, Pa., May 30-Sept. 5.

BARES IN TOYLAND: Chicago, Ill., June 17—indefinite.

[illegible] COMIC: Long Branch, N. J., June 29—indefinite.

BLACK PATTI TROUBADOURS: New York city, N. Y., Aug. 8-15, Albany 17-19, Glens Falls 20, Saratoga 21, 22, Amsterdam 24, Gloversville 25, Utica 26, Watertown 27, Ogdensburg 28, Oswego 29.

BOHEMIA (Wm. H. Williams, mgr.): Wooster, Mass., Aug. 10-15.

BOOM'S COMIC (Adolph Mayer, mgr.): Meriden, Conn., Aug. 10-15, New Britain 17-22, Uxbridge, Mass., 24-29.

BOSTON IDEAL: Mobile, Ala., July 1—indefinite.

CASINO: Toledo, O.—indefinite.

CENTRAL: Utica, N. Y., Aug. 3-15.

COLONIAL COMIC: Lowell, Mass., June 29—indefinite.

DELMAR: St. Louis, Mo.—indefinite.

DUQUESNE GARDEN (John B. Reynolds, mgr.): Pittsburg, Pa.—indefinite.

GARDEN: Cleveland, O., June 8—indefinite.

HERALD SQUARE (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 13—indefinite.

IMPERIAL: Buckroe Beach, Va., June 29—indefinite.

MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.

MISS BOB WHITE: Atlantic City, N. J., Aug. 3-15, Philadelphia, Pa., 17—indefinite.

OLYMPIA: New Orleans, La., June 7—indefinite.

OTOYO: New York city June 30—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Boston, Mass., May 12—indefinite.

POLLARD LILLIPUTIANS: Portland, Ore., Aug. 12-22.

ROBINSON COMIC (Frank V. French, mgr.): Quebec, Can., July 6—indefinite.

TERRACE GARDEN: New York city—indefinite.

THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia.—indefinite.

THE BURGOMASTER: Denver, Col., Aug. 30-Sept. 5.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): Chicago, Ill., Aug. 1—indefinite.

THE RUNAWAYS: New York city May 11—indefinite.

THE SILVER SLIPPER: Atlantic City, N. J., Aug. 20-Sept. 1.

THE SLEEPING BEAUTY AND THE BEAST: Manhattan Beach, N. Y., Aug. 10-22.

THE TELEPHONE GIRL: Boston, Mass., June 29—indefinite.

THE TELEPHONE GIRL: Bergen Beach, N. Y., June 15—indefinite.

THE TENDERFOOT (W. W. Tillotson, mgr.): Chicago, Ill., July 27-Aug. 29.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

VALLEY: Syracuse, N. Y., June 15—indefinite.

WHALOM: Fitchburg, Mass.—indefinite.

WILBUR (W. H. Fullwood, mgr.): Bemidji, Minn., Aug. 11, 12, Brainard 13, 14, St. Cloud 15.

MINSTRELS.

ALABAMA: Richland Center, Wis., Aug. 11, Lafargo 12, Viroqua 13, Sparty 14.

BEACH AND BOWERS: Casselton, Minn., Aug. 11, Mayville 12, Larimore 13, Crookston, Minn., 14, Grand Forks, N. D., 15.

BRYANT AND SAVILLE'S: Ithaca, N. Y., Aug. 10-15.

BUSH TEMPLE: Silver Beach, Mich., Aug. 10-16, Chicago, Ill., 17-23.

CLARK BROTHERS': Millshoals, Ill., Aug. 10-15.

DALY, WM. Josh: Beaver Falls, Pa., Aug. 17-22, East Liverpool, O., 24-29.

FIELD'S, AL. G.: Marion, O., Aug. 11, Lorain 12, Fremont 13, Findlay 14, Ft. Wayne, Ind., 15, Lima, O., 17, Hamilton 18, Muncie, Ind., 19, Indianapolis 20, Dayton, O., 21, Columbus 22.

GORDON'S: West Point, Pa., July 27-Sept. 12.

HENRY'S, HI: New Theatre, Oak Park, Ill., Aug. 13, 14, Milwaukee, Wis., 15, 16, Janesville 17, Rockford 18, Freeport 19, Morrison 20, Sterling 21, Aurora 22.

RICHARDS AND PRINGLE'S: Fayetteville, Ark., Aug. 11, Van Buren 12, Fort Smith 13, Paris, Tex., 14, Benham 15.

VARIETY.

BON TON BURLESQUERS: Cincinnati, O., Aug. 9-15.

BOOM'S COLORED (Sam W. Cousins): North Adams, Mass., Aug. 10-15, Providence, R. I., 17-22.

ORIENTALS: Baltimore, Md., Aug. 10-15.

THREE COUSINS: Mechanicsville, N. Y., Aug. 10, 11, Stillwater 12, Schuylerville 13-15.

TIGER LILIES: Paterson, N. J., Aug. 15-22.

UTOPIANS (T. W. Dinkins, mgr.): Washington, D. C., Aug. 10-15, Baltimore, Md., 17-22, New York city 24-29.

VERNON'S VAUDEVILLES: Sayville, L. I., Aug. 11, Patchogue 12, Center Moriches 13, Good Ground 14, Southhampton 15, East Hampton 17, Bridge 18, Greenport 19, Riverhead 20, Babylon 21, Oyster Bay 22.

CIRCUSES.

BARNUM AND BAILEY'S: Syracuse, N. Y., Aug. 11, Auburn 12, Geneva 13, Rochester 14, 15, Buffalo 17, 18.

BONHEUR BROTHERS: Luroy, Kan., Aug. 11, Waldo 12, Paradise 13, Natoma 14, Plainsville 15.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.

BOSTOCK'S TRAINED ANIMALS: Atlantic City, N. J., June 15—indefinite.

BUFFALO BILL'S WILD WEST: Portsmouth, Eng., Aug. 10-12, Brighton 13-15.

BUSBY BROTHERS': Alexis, Ill., Aug. 11, Roseville 12, Bushnell 13.

CANADA FRANK'S: Cando, N. D., Aug. 10, 11, Leed 12, Rugby 13, Bottineau 14, 15.

EDSON'S: Mandan, N. D., Aug. 7-27.

FOREPAUGH AND SELLS BROTHERS: Iona, Mich., Aug. 11, Owosso 12, Howell 13, Adrian 14, Hillsdale 15, Bryan, O., 17, Van Wert 18, Greenville 19, Bushville, Ind., 20, Columbus 21, Worthington 22.

GOLLMAR BROTHERS': Manona, Ia., Aug. 11, Cresco 12, Wells, Minn., 13, Fairmont 14, Pipestone 15.

HALL AND SAMPLE'S: Toronto, S. D., Aug. 11, Estelline 12, Castlewood 13, Clear Lake 14, Garry 15.

INDIAN BILL'S WILD WEST: South Bethlehem, Pa., Aug. 11.

LUCKY BILL'S: Brock, Neb., Aug. 11, Peru 12, Brownville 13, Nemaha 14, Shubert 15.

MAIN, WALTER L.: Walton, N. Y., Aug. 11, Ellenville 12, Liberty 13, Sidney 14, Cobleskill 15.

NOBLE'S: Columbia, S. C., Sept. 22—indefinite.

PAN-AMERICAN: Oconto, Wis., Aug. 11, Clintonville 12.

SPARK'S: Winnipeg, Man., July 27—indefinite.

SUN BROTHERS: Cobleskill Springs, N. Y., Aug. 11, Sharon Springs 12, Sherry Valley 13, Richfield Springs 14.

WELSH BROTHERS: Lykens, Pa., Aug. 11, Mifflinburg 12, Jersey Shore 13, Lock Haven 14, Renova 15.

MISCELLANEOUS.

BOSTON LADIES' ORCHESTRA: Trenton, N. J., Aug. 10-15.

BROOK'S BAND: Chicago, Ill., July 6—indefinite.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Winona Lake, Ind., Aug. 10-15, Detroit, Mich., 16, Cleveland, O., 17-30.

DE KREKO BROTHERS: St. Louis, Mo., July 27—indefinite.

DUSS (R. E. Johnstone, mgr.): New York city May 31—indefinite.

HEIMS, HARRY (Magician): Oconomowoc, Wis., Aug. 10, 11, Elkhardt Lake 12, 13.

HERBERT, VICTOR, ORCHESTRA: Saratoga Springs, N. Y.—indefinite.

HERRMANN (Edw. Thurnaer, mgr.): Savannah, Ga., Aug. 22, Atlanta 24, Chattanooga, Tenn., 25, Birmingham, Ala., 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29.

HOWE, LENNA, LADIES' ORCHESTRA: Albany, N. Y., June 14-Sept. 5.

INNES AND HIS BAND: St. Louis, Mo.—indefinite.

JAMES' ROYAL ENTERTAINERS: Manchester, N. H., Aug. 10-15.

KILTIES' BAND (T. P. J. Powers, mgr.): Cincinnati, O., Aug. 9-30.

O'BRIEN'S GLASS BLOWPLEXARA (John H. O'Brien, mgr.): Nantucket Point, Mass., July 15—indefinite.

PAULINE BROTHERS AMPITHEATRE: Bay City, Mich., June 15—indefinite.

POTTER AND RICE AMUSEMENT: Munising, Mich., Aug. 10-15.

SHANNON'S BAND: Manhattan Beach, N. Y.—indefinite.

SLAFER'S MARINE BAND: Brighton Beach, N. Y.—indefinite.

STEIN AND EVANS' AMERICAN COMEDY: Sydney, Australia, Aug. 17.

OPEN TIME.

KANSAS.—Chanute—William Opera House, Sept. 14-16, 22-26, Oct. 5-10, Nov. 16-23, Feb. 1-3, 27, 29, March 1-17, 23-31, April 1-30.
Galena—Sapp's Opera House, September and October.

NEBRASKA.—Beatrice—Paddock Opera House, Sept. 11, 12, 25, 26, 29, 30, Oct. 16, 26, Nov. 9, 10, Dec. 1-8, 14-19.

NEW MEXICO.—East Las Vegas—Duncan Opera House, Sept. 1-7, 14-30, Oct. 1-7, 12-15, 24-31, Nov. 2-9, 14-30, December.

NORTH DAKOTA.—Jamestown—Opera House, Sept. 16-22, Nov. 1-30, Dec. 1-4, 18-28, Feb. 1-5, 20-26, March 14-31, April 1-14, 29, 30, May 1-31.

PENNSYLVANIA.—Kittanning—Grand Opera House, Aug. 28-31, Sept. 1-16.
Punxsutawney—Opera House, Sept. 1, 5, 7-12, 24-26.

TEXAS.—Bonham—Steger Opera House, October, November, December.

CANADA.—N. B.—St. John—Opera House, Sept. 1-5, 9-19, 30, Oct. 1, 5-22, 27-31, November, December.

LETTER LIST.

WOMEN.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

Austin, Anita, Margaret H. Ayn, Edith Austin, Sibbie Anderson, Adora Anderson, D. Arcy, Marie Allen, Mabel Amber, Mrs. P. C. Allen, Rena Aubrey, Frances A. Atherton, Edna Angoall, M. L. Aigen, Carol Arden, Mildred Ashland, Neva Aymar, Fannie Abbott, Annie Angeles.

Bernard, Clara, Octavie Barbe, Sylvia Bidwell, Emelie Beaupre, Bessie L. Butler, Maud Brin, Lucy Blake, Rhea Bacon, Edith Barr, Lottie Barry, Margaret Binford, Louise A. Bethune, Lizzie Booth, Mabel Beaumont, Ruth Brown, Mabella Baker, Margarette Baxter, Lorain Buchannon, Madeline Broughton, Marie Bonsall, Lisle Bloodgood, Hope Booth, Louise Brandt, Eva Burnham, Lillian Berry, May Bryant, Mrs. Clarence Brune, Helen Bertram, Laura Biggar, Maud Banks, Olga L. Bowen.

Clowes, Mary, Gorgie Cox, Margaret Cornille, Don M. Cann, Caroline Cook, Genevieve E. Carswell, Myra Collins, Winifred Carter, Lulu Cross, Beatrice Coventry, Laura H. Crews, Mabelle Cameron, Beatrice Cadez, Mabel Carrier, Bessie Clayton, Alice Cook, Coralie Clifton, Bessie Clifford, Sybil Clifton, Frances Curran, Ollie M. Cook, Jule Caldwell, Carrie W. Colburn, Kathleen Chambers, Maybelle Courtney, Marguerite Crosse, Jane Coombs, Cora Carter, Florence Collier, Camilla Crume.

Dunham, Hazel, Gertrude Douglass, Mrs. Edwin Dudley, Pauline De Vere, Helen Dexter, Mrs. Dearduff, Regina Donnelly, Marie Dressler, Lorraine Dreux, Minnie De Haven, Esta Dean, Dolly Delroy.

Edney, Carrie, Ethel Elverton, Edith Eldridge.

Franklin, Irene, Thelma Fair, Bessie French, Mrs. Douglas Flint, Lois Fuller, Flo Farrell, Grace A. Fleming, Mrs. C. F. Fowler, Minnie Fielding, Amy Forsland, Graycie Farrell.

Gibson, Mable, Marion Granger, Mrs. R. L. Giffen, Mrs. Wm. Grey, Mrs. W. W. Gardner, Lulu Gordon, Gussie Gardener, Alberta Gallather, Nella Girsey, Marion Goodwin, Grace Gunning, Mabel Gilmore, Beatrice Golden, Miss A. Gessner, Carolyn Graves, Maude Gray.

Hoyt, Ethelwyn, Tessie Haynes, Nellie Heywood, Jobyna Howland, Ida Hamilton, Josephine Hall, Pearl Henri, Irene Hobson, Maud Hillyer, Anna Hickman, Bessie Howard, Clara Harrington, Sadie Hart, Blanche Hunt, Toma Hanlan, Estelle Hamilton, Vinnie Hawkins, Pauline Harlee.

Illington, Margaret.

Jackson, Mary A., Addie James, Marie Janssen, Mrs. Lorimer Johnston, Mrs. De W. C. Jennings, Ethel Johnson.

Kellum, Mrs. L. J., Rosette Knott, Susie Kirwin, Norma Kopp.

Lee, Carolyn A., Mrs. Al. Lawrence, Josephine Le Col, Emilie Leicester, Mrs. Ella Leigh, Mrs. Thos. C. Leary, Grace Le May, Isabel P. Lewis, Georgie La Tour, Marie Lamour, Nellie Lindroth, Annie Lloyd, Pearl Land, Lena Lorraine, Rachel Lewis.

Martin, Clara, Amelia Mengle, Edith Moyer, Olive Murray, Margaret Mosher, Lucile Monroe, Mrs. Low Middleton, Kathleen Moore, Lavinia Milliken, Mrs. Frank E. Maslin, Teresa Maxwell, Helen Marvin, Cora Macy, Louise Moore, Helen Miller, Ruby Miguel, Dorothy Morton, Miss M. E. Mitchell, Montrose Troupe, Louise McCleery, Mrs. A. M. McComas, Catherine McCarthy, Mary MacDonald, Mrs. Jack McGee, Helen McGregor, Lelia McIntyre, Grace McLeod, Sally McVicker.

Niven, Della, Carlotta Nataffe, Gertrude Norman, May Noble, Madeline Nordaunt, Adele Nott, Grace Noble.

O'Keefe, Anna, Nellie O'Neil, Mrs. Morton Otis.

Pilot, Blanche, Katie Putnam, Marie Pette, Mrs. Logan Paul, Eleanor Paige, Grace Packard, Margaret J. Phelps.

Radcliffe, Carrie, Greta Risley, Lucie Rogers, Bernadine Risse, Mae Reid

Walter Stetson and Nellie Herman have introduced in their clever specialty two numbers, "The Boys in the Gall'ry for Mine" and "Good Morning, Glory," both of which find favor.

The Grant Quartette is singing a fine collection of descriptive songs, among which are "In Georgia" and "In Our Home, Sweet Home."

Howard and Adams are singing "Star of My Life," by Edward Corliss.

Anna Caulfield is using a very striking soubrette song entitled "Mademoiselle New York."

Egan and Baldwin are winning many favorable comments with their rendition of Heelan and Helf's stirring march number entitled "Ev'ry Man is a Volunteer."

At Young's Pier, in Atlantic City, "Laughing Ben," a characteristic two-step, is making a hit.

Last week a gentleman very well known in the theatrical world noticed a ragged little New York boy standing in the sweltering heat looking wistfully at the Coney Island steamer which was about to start. On the impulse of the moment the gentleman bought a ticket and handed it, together with a quarter, to the despondent little mite of humanity. It must have been gratifying to the donor to see the look of overwhelming delight upon the boy's face as he ran aboard the boat. He seemed to be fairly on the point of explosion with happiness. He mounted upon one of the iron posts about which the rope is coiled, and, perfectly oblivious of every one around, he broke forth into a song, the theme of which was "When You Have Time and Money." The effect of this upon those who had seen the whole transaction was so ludicrous that a ripple of laughter greeted the well-known tune, but the youngster, perfectly indifferent to the merriment he was causing, went on singing of the delights of life when you have time and money, his soiled little hand clasped over the pocket where his unlooked-for fortune lay. This grateful optimism in the face of such odds as his little life holds must have been a lesson to many a fretful and selfish person around him.

"Sammy" is a tremendous hit with Boyce and Wilson.

"The Soul of the Rose," a new waltz by Henry Frantzen, is being played by the bands in the city parks, and bandmasters pronounce it the best waltz they have run across in a long time.

"Beneath the Stars and Stripes," the march song, is pushing its way to the front. It is being used by a number of minstrel shows as an opening number.

An emphatic hit has been scored by Leola May with the popular concert number entitled "Devotion."

Rehearsals are now in progress for The Chaperons, the successful musical comedy by Isidore Witmark, which will go on the road next season under the management of George Kingsbury and George Welty. May Boley has been re-engaged for the title-role and John Sparks, the well-known comedian, will play Walter Jones' part. Hans Line is musical director, and a bevy of new show girls has been engaged. Arthur Ernest will play the leading juvenile part, and it is said that his rendition of "We're All Good Fellows" is so brilliant and irresistible that the management has decided to feature it extensively. Edward Elkas has been intrusted with the staging of the piece and will also travel with the company as director. Al. Weinburger has invented a number of new and novel dances, into the intricasies of which he is now drilling the chorus. T. R. Trinkhaus has charge of The Chaperons' Mandolin Club, which is one of the many attractive specialties of this organization.

Walter Timberg is making a big hit with "Two Little, Blue Little, True Little Eyes."

Anna Meriodes is making quite a sensation with her singing of the cute coon song, "Just 'Cause I'se Black."

Trask and Gladden are featuring Dave Reed's new coon song, "I'm Thinkin' of You All de While."

Bobby Harrington, the boy singer, is making a big hit with "Liza, Tantalizer."

The Shire Sisters are singing "My Little Belle of Japan," by Robb and Bratton.

L. Perle's Quartette have a new repertoire of attractive numbers, among them "In Georgia," "I'll Be Your Honey in the Springtime," "Soldiers," "He Ought to Have a Tablet in the Hall of Fame," "I Feel So Very Lonely," and "She Reads the New York Papers Every Day."

Johnny Barry, the popular comedian, is singing the funny coon songs, "I'se Got Suffin' on Mah Mind" and "Trouble," by Davids and Meakin.

Clarice Vance, the inimitable coon singer, is singing "Buzzin' Around," a new coon ditty which looks like a winner.

Julius De Grignan sings "Sammy" with excellent results, never failing to introduce "The Boys in the Gallery for Mine" as his encore.

Carrie Winner is one among the many prominent vaudeville people who have recognized a good song in "I'll Be Your Honey in the Springtime,' by Harry Freeman.

Bell and Oliver are successful with "My Bessie's Wedding Day." They are using it in their operatic sketch.

The fascinating Prince Sisters are using a unique song entitled "I Want Mine," and also the charming waltz ballad, "When the Springtime Comes Around."

Robert Schilling is successful with the story ballad, "In Fancy You Are Ever by My Side."

Johnny Barty, the marvelous buck dancer, is using "Sakes Alive," a coon novelty, and Leo Friedman's "Wigwam Dance," as accompaniment to his act.

James Selig, who is showing some remarkably attractive pictures with his illustrated songs, is making a feature of "Somebody's Waiting 'Neath Southern Skies."

Opening with "Since Sally Left Our Alley" and closing with "Sammy," Frances Warde's specialty attracts much favorable attention.

Junie McCree is singing "Hinkey Dee" at the Crystal Gardens. He is responding to five and six encores nightly with this song.

The midsummer concerts of the Chicago Marine Band under the directorship of Thomas Preston Brooke at the Coliseum in Chicago well merit the success they are attracting. Mr. Brooke caters to the desire of the public, and it is a very common occurrence to see request after request being sent up to the band stand. On Wednesday last, by actual count, he received over sixty-seven requests on that night, thirty-seven being of the Witmark popular publications. Prominent among them were "Good-Night, Beloved, Good-Night," "My Alamo Love," "A Lucky Duck," selections from The Tenderfoot, selections from Peggy from Paris, "Dat's de Way to Spell Chicken," "I've Got to Go Now, 'Cause I Think It's Goin' to Rain," selections from The Babes in Toyland, "Rizaba," "Trouble," "The Message of the Violet," "I'm a Jonah Man" and "My Cozy Corner Girl."

Joclyn Blake, of Charles Blaney's company, is singing a pathetic story song called "The Child Slaves of New York." She is also using "Mademoiselle New York," and the characteristic Oriental piece, "My Little Belle of Japan."

A song particularly adapted to Katherine Clare and particularly well rendered by her is "Sammy."

Ella Molte, of Murray and Mack's organization, has in rehearsal "The Girl I Loved and Lost" and Nat D. Mann's clever song, "Moon, Moon."

Lew Welles, musical artist and comedian, is using in his attractive specialty two bright instrumental numbers, "Plunky Plunks" and "Lucky Duck."

Mabel De Leon is making a hit with the cute darkey lullaby, "Mammy's Gwine to Buy de Moon."

George Hart is singing the catchy East Side song called "The Shanty of Tumble-Down Alley."

O'Brien and Libbey, the popular comedians, are singing the funny Irish song, "Call Again, Colligan," and also "I'll Be Your Honey in the Springtime."

The Pompeya Trio are singing the beautiful waltz song, "La Carmela," and are obliged to respond to a number of encores nightly.

The Laulis Quartette are singing the very popular darkey love song, "Mah Starlight Sue," by William Gould.

The Boston Comedy Four say that "The Boys Are Coming Home To-day" is their best number and it will be a long time before they will replace it.

Igna Orner is pleasing large audiences at Sontagg's with the optic hit, "Two Little, Blue Little, True Little Eyes."

James R. Purvis, the sweet singer, is using Chauncey Olcott's two successful ballads, "The Voice of the Violet" and "Noreen Mavoureen."

Edwards and Leavitt are meeting with continued success in their original sketch, Hannah's Troubles, in which they introduce the two clever "picks" known as the Gold Dust Twins.

THE WITMARK OPENING.

The formal opening of the new Witmark building in Thirty-seventh Street was held on Tuesday morning of last week, and many friends of M. Witmark and Sons attended.

The entire building was decorated with ferns and flowers, and large flags were displayed on all the floors.

The exercises were held in the spacious reception room on the fourth floor, and were opened by the playing of "The Star Spangled Banner" by a large orchestra.

The opening address was given by the Honorable Ferdinand Levy, who told of the beginning and rapid rise of this young firm, and in behalf of the many friends of the "Witmark boys," as he called them, wished them a long life of continued prosperity.

He was followed by the orchestra, which rendered the dedication march, "Success is Work," written expressly for the occasion by Victor Herbert, and a short address was then made by De Wolf Hopper, who paid a glowing tribute to the success which has been made by the members of the Witmark house.

The musical programme which followed combined twenty-five or thirty of the most popular selections from the Witmark catalogue by the orchestra, many of the numbers being personally conducted by the composers of the selections.

Owing to the prevalence of musical comedy, farce and opera, the theatrical and musical professions have become interwoven indissolubly, and on the top floor of the Witmark Building one sees the Witmark Library and Agency. The agency, the business of which is to fit out productions with casts, from chorus to star, occupies the magnificent suite of apartments, reception rooms, piano rooms, and business offices. This agency has placed more than eight hundred chorus people this Summer, and does the bulk of business for such prominent managements as the Shubert's, Henry Savage, Weber and Fields', Julian Mitchell, Fred, Whitney, Manager Hamlin, and others.

The story of the beginning of the firm of M. Witmark and Sons is indeed interesting. About twenty years ago one of the Witmark brothers was awarded a prize of a printing press for excelence in mathematics at school. This press was a small affair, merely a toy, but these enterprising boys had not acquired it many days before they were engaged in a lively little printing business, which in three years' time grew to such proportions that the tiny press was discarded for a steam plant. Then, owing to the decided musical tastes and talents of two of the boys, they began printing and publishing sheet music in a small way. Shorty, they became a music publishing firm, and, as all the boys were under age, "they looked about," as Marcus Witmark, the father, jokingly says: "For a figure head, and took me." So that is how the firm is become known as the home of M. Witmark and Sons. After a few wholesome reverses and a few great successes, the house became the power in the music publishing world that it now is.

THREE THOUSAND FOR A SONG.

Shapiro, Bernstein and Company, the music publishers, offered $3,000 for all rights and interest in the new story ballad written and published by Al. Trahern and entitled "They All Spoke Well of You." Mr. Trahern declined the offer, believing that he will realize a greater sum by controlling the song, as the advance orders he has received in the past two weeks show every indication of a phenomenal selling hit. This is the largest sum that has been offered for a song since F. A. Mills purchased "I've Waited, Honey, Waited Long for You" from George Nichals and Hugo Schlamm several years ago.

ENGAGEMENTS.

Seth Cabel Halsey, for The Great White Diamond.

Joseph C. Briel, as musical director, with Al. Wilson.

Edmund Quillman, by Martin W. Hanley.

Florence Shepperd and John Fitzsimmons, for When We Were Twenty-one.

Virginia Russell, for The Price of Honor.

Carl Stockwell and George W. Parks, for The Queen of the Highway.

Harry Leighton, Thomas Martell, Charles L. Bloomer, William Yule, Frederick H. Wilson, John Saphore, Donald Weldon, Thomas Mulligan, Louis J. Eberle, Charles H. Montgomery, Hortense Van Zile, Florence Gale, Marion MacDonald, and Helen Clay, for Ernest Shipman's As You Like It company.

For New York Day by Day: Grace Welby, as leading woman; Ida Chester, as soubrette, and Charles F. Rice, as stage manager.

Harry D. Crosby, re-engaged by Fred E. Wright to play the Tom Agent in York State Folks.

Damon Lyon, for Lord Kilspindle, in Beside the Bonnie Briar Bush.

Margaret Drew, Adeli Lackerman, Helen Dunbevy, Nell Florence, William Strong, John Martin, Walter Soderling, Silby Tuppsfield, Hugh A. Grady, manager, and Will H. Barry, business manager, for Paul Gilmore in The Mummy and the Humming Bird.

Louise Sanford, for her former role of Teddy in A Bunch of Keys.

Blanche Carlyle, for the ingenue role in the Six Hopkins company.

Eleanor Carey and Maude Monroe, for the support of Orrin Johnson in Hearts Courageous.

M. A. Kennedy, for the support of Vesta Tilley.

Gavin H. Dorothy and Virginia Harvey (Mrs. Dorothy), for Allen Brothers' Comedians.

Alma Sherwood, for The Volunteer, with Cora Van Tassell.

J. Archie Curtis, by D. V. Arthur, for his third season with Kelcey and Shannon.

Percy Manning, Will Rising, Harry Tracey, Lila Elmore Gorman, Rosabel Stuart, and Marie Williams, for H. Flynn's Boston Concert company.

Walter Scott Greiser, re-engaged for the third time with the Marks Brothers' company.

By Wagenhals and Kemper, for the support of Blanche Walsh in Resurrection: Alexander Von Mitzel, who will play the leading role of Dimitri; William Wadsworth, Charles Macdonald, Mrs. Henry Vandenhoff, Zenaide Williams, Forrest Flood, May Warde, and Laura Linden.

Bessie Baldwin, who originated the role of Annie in Beside the Bonnie Brier Bush, by Maurice Campbell, for the role of Audrey in the support of Henrietta Crosman in As You Like It.

Louis Harrison, Billy B. Van, Maude Raymond, D. L. Don, Reine Davis, Aida Hemmi, and William Cameron, for The Jersey Lily.

Frances Whitehouse, by Maurice Campbell, for Phoebe in As You Like It.

Charles Mailles, to play Sandy McPherson in Broadhurst and Currie's A Fool and His Money.

Laurence Deming and Bessie Hawthorn (Mrs. Deming), for the support of Cora Van Tassell in The Volunteer.

Frank O. Ireson, for Abner Higgins in Among the Kennebec.

G. W. Murdock, by W. E. Nankeville, for the part of Tom Logan in Human Hearts, this being Mr. Murdock's third season in the role.

Norma Hyatt, well known in the East, for the Baker Theatre company, which opens in Los Angeles, Cal., in September.

Emily Macpherson and Leona Powers, by Henck and Fennessy, for The Charity Nurse.

Clifford Standish, as [illegible] manager with A Gentleman of France [illegible] Granger is to star.

William H. T[illegible] With the Green Eyes.

Louise [illegible] by Arthur C. Aiston for the [illegible] of the Old Cross Roads.

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TELEGRAPHIC NEWS

CHICAGO.

Eleven Theatres Are Now Open Musical Comedy Still Draws - Gossip.

(Special to The Mirror.)

CHICAGO, Aug. 10.

Waning Summer finds Chicagoans going to eleven of its theatres in such numbers as to make them all profitable. Down-town Dixey and his company in Facing the Music struggles against the opposition of musical comedies and vaudeville with apparent success, for his manager says the farce and its luminous satellite, the one-act Over a Welsh Rabbit, will remain at Powers' until the end of August. The Columbus and the Academy opened their doors this week.

The Prince of Pilsen, by Mr. Savage's company, opened the season at the Studebaker. Hundreds were turned away the opening night, and every audience since has been big. John Ransome never was in higher favor and it is hard to see how any comedian could more thoroughly delight Chicagoans than he does as the bigus pgince. He and Trixie Friganza (Mrs. Crocker), with her beauty and wondrous gowns, are storing up popularity with a rapidity that will insure them a great reception whenever they return. While Miss Friganza has been here in The Chaperons and Sally in Our Alley, it has remained for this engagement to put her on a little pedestal in the lakeside metropolis. Arthur Donaldson is on one, too, with women worshippers about him praising his voice, his manly beauty and his easy, finished style of acting. Ruth Peebles' demure beauty and the fine, thorough way she uses the gifts of voice and acting, have further endeared her to the Chicago public. Henry Taylor sings well enough as Tom, but his movements are not unctuous. Idalene Cotton's spirited performance of the French maid, and Nick Long as the frisky waiter win frequent applause. Helena Fredericks sings the Vassar Girl well and the bell boy of Ada St. Albans is as clever as ever. Pretty girls and beautiful costumes abound as usual, and the one good new song, "Cincinnati," by Ransome, wins many encores at each performance. "The Song of the Cities" needs improvement.

The ninth week of Babes in Toyland finds the extravaganza still drawing large houses in spite of all the musical opposition. There is no prospect of a change at the Grand Opera House, therefore, until the middle of September, when The Babes may go to New York.

Only two more weeks of The Tenderfoot in Chicago after this week, and the public is hustling to the Dearborn in increasing numbers. Very little is heard about what the Shuberts will do after Sept. 1 with the house.

All the Dearborn stock productions, musical and dramatic, of the last several years, have passed into the ownership and control of the Minerva Company, an Illinois corporation. The stockholders' names are not public property nor is the name of any officer known except W. W. Tillotson, manager of the Dearborn, who is President and general manager of the Minerva Company. He will open an office of the corporation Sept. 15 in the remodeled New York Theatre building on upper Broadway, and Alice Kauser will be an additional New York representative for placing the plays. They include Opie Read's two dramas, The Starbucks and The Harkriders, A King and a Few Dukes, Six Commandments, Primrose Path, Greater than King, Children of Satan, and The Tenderfoot, Storks, The Burgomaster, and Explorers.

Again The Burgomaster, Chicago's own! Revived at the Great Northern, it has filled every seat in the house every night since it opened, Aug. 1. The Burgomaster needs some good, not great, voices, and good comedians. These it has, and the male chorus is especially excellent in rendering Luders' tuneful bars, so the comedy runs on in seemingly inexhaustible public favor. That's the fate of light, easy running musical pieces these commercial days, when author and composer furnish originality, real humor and melody and avoid the low, coarse and vulgar. The Burgomaster is entirely genial as presented in this instance. Oscar Figman is a first-rate Peter Stuyvesant, his comedy being marked throughout the performance with good judgment, restraint and wit. Knox Wilson as Doodle acts well, dances well and brings down the house with musical specialties which would make him a vaudeville topliner in a week. William Riley Hatch plays Colonel Krall and the pugilist, and is clever in both parts. His "Harlem Spider" is a picture from life and shows how to present a tough comically without coarseness. Thus the artist crops out. Tom Ricketts' Henry Irving touches are among the cleverest bits of the production, and he and Figman work together like a born team in a lot of funny situations. Ruth White's entrance as the Dutch Cadet in white brings out the usual applause of popularity, and she holds the high opinion of her audiences until, perhaps, she lapses into woman's costume in the last act. As Willie Van Asterbilt she is a great favorite. George McKissick as the Tammany Chief and Officer Clancy, and R. J. Moye as Rafferty, Grogan and the clown show their versatility, Grogan especially being a touch of nature. Harriet Sheldon doubled from comedy to burlesque as Mrs. Stuyvesant and a Theosophist, pleasing in both roles. The Burgomaster is handsomely staged and shows the skill and good taste of Mr. Ricketts, the stage director. The last scene is especially admired, and with the society cake-walk at the fête is a big hit. William P. Cullen, the manager, is to be congratulated.

A. H. Candy, manager of Facing the Music for Nat Roth, says Dixey came here for four weeks and has been here six. He said the farce would open its next season in Baltimore Sept. 7.

Katherine Grey, as well as John Mason, has left Dixey's support, and Lilla Vane has taken her place.

W. C. Parker, local manager for Howly, Haviland and Dresser, has gone to New York.

Klempt's James Boys is at the Bijou this week, and A Human Slave at the Alhambra. A Minister's Son opened the Columbus last night and Shamus O'Brien the Academy.

Chicago's "studio baby," a waif adopted by artists of the Studio building, has invaded the dramatic world and claimed attention from a number of pretty women there. It, the baby, had especial attention from clever women before making goo-goo eyes at actresses, for the court had appointed about a dozen women artists and about a dozen men of the brush and pencil as its guardians. They got up a lawn fête for it last week at the Chicago Beach Hotel, and a group of principals from The Prince of Pilsen went down the curving lake shore to the breeze-swept lawns of the hotel. The party included Trixie Friganza, Ruth Peebles, Miss Fredericks and others. They stood up and sold candy for that baby all the afternoon.

Ada Deaves is to be in The Storks company.

The *Inter-Ocean's* dramatic column says that Dallas Tyler, Rose Beaudett, Chr'st'ne Blessing, Anna Buckley, Willis P. Sweatman, and Earl Brown will support Maclyn Arbuckle in George Ade's County Chairman.

Luders and Ade are getting together in the suburbs on The Sho-Gun, Mr. Ade's Corean novelty.

New playlets for Chicagoans and by Chicagoans were put on at the Chicago Opera House last week. A Society Squabble condensed from Sport McAllister, by Bobby Gaylor, introduced that comedy star to the vaudeville world for the new season. The recent Wizard of Oz appeared as the Irish politician and he was brisk and funny *sans* the "annyhows" he was expected to use. Mrs. Gaylor, who returns to the stage after a number of years, his wife in the playlet, acting as smoothly as if she had not been off the boards at all. James E. Mulvey, a Chicago actor, who has been in Jo Murphy's company, played the insurance agent, and Carrie Howard was the soubrette. Mr. Gaylor's hundreds of friends in town have given him plenty of encouragement from the other side of the footlights, though the sketch needed trimming. It's a basis which has served to show the actor-author that a good snappy thirty-minute piece of wit and humor is not easily written or presented. The sketch was much improved during the week.

The other playlet is The Maid of the Mill, with music by Professor Carl Bunge, leader of the orchestra at Bismarck Garden. The music is creditable, but Bruno Arnim and Bertha Wagner, who present the sketch, should improve it by trimming out some of the comedy and putting in more music, for both have pleasing voices. German pians for presenting American humor should be very carefully considered.

A great deal of money is being spent in lobby and entrance alterations at the Great Northern. The lobby is being shifted, enlarged and more handsomely decorated. Manager Smith announces Under Southern Skies to follow The Burgomaster; and then Princess Chic.

F. C. Eberts, formerly treasurer of the Great Northern, will have virtually a new theatre to manage this season. He is in charge of the Columbus, which has been overhauled from roof to machinery. The interior decorations are in red, ivory and gold. He says "the big feature of the Columbus will be 25-cent matinees." They are a great success in Chicago at several theatres. The Columbus will have only clean, wholesome plays.

Frederick Gibbs' romantic drama, Paul Revere, will be produced for the first time on any stage at the Columbus, 23, with Richard Buhler in the leading part. Henry B. Marks is directing the production.

Fred Pelham, manager of the Central Lyceum Bureau, has issued a handsome catalogue of the bureau's attractions for 1903-04. It is one of the finest specimens of the printer's art ever published. Opie Read, Leo Stern, Eugene Debs, Congressman Landis, of Indiana; Senator Dolliver, and the Suzanne Adams company are a few of Mr. Pelham's list.

Lawrence A. Spicer, father of Cora Spicer, died recently at their home in this city. Miss Spicer was the soubrette at the La Salle last season.

McVickers' will open 15 with Sherlock Holmes; Hopkins', 16, with A Thoroughbred Tramp; Bush Temple, 29, with Men and Women; New American, 30, with Barnes of New York; Thirty-first Street Theatre, 31, with Diplomacy.

In the Bush Temple company supporting Grace Reals and Joseph Sullivan are W. H. Evarts, Agnes Melvin, Margaret Maclyn, Mrs. Catherine Glenn, John J. Gleason, C. M. Giffen, and Howard Dodson; F. H. Livingston, stage director.

May Botty, of The Prince of Pilsen chorus, appeared in place of Ruth Peebles as Nellie Wagner last week and did unusually well for an understudy. She is a modest little beauty with a good voice and a graceful, wholesome, natural manner which the audience seemed glad to appreciate with encores.

One dollar Wednesday matinees and no Sunday performances now for the Dixey engagement.

The Babes in Toyland will run on here until Sept. 12, when it will be transferred to New York at the Majestic, succeeding The Wizard of Oz, which will open at the Alvin Theatre, Pittsburgh, Sept. 14. No changes in cast are in prospect, except that William Duff may recall William Norris, under a contract which Mr. Duff has with Mr. Norris.

Cissy Loftus closed her brief vaudeville engagement (a week) at the Temple Roof Theatre Saturday to two packed houses. She had an easy part in a playlet called A Luncheon at Nick's, and it gave her an opportunity to do her clever imitations. They included Marie Dressler, Fay Templeton, Josephine Zabel, Mrs. Campbell, and Sara Bernhard. Her artistic gifts as an actress and entertainer were fully recognized by the press and public.

OTIS L. COLBURN.

BOSTON.

Theatres Open for the Season—Benton's Gossip of the Hub.

(Special to The Mirror.)

BOSTON, Aug. 10.

Boston's season is much more in evidence than it was a week ago. Two of the houses have already opened for the new year, another will fall in line with a change of managers, and practically all will be in full swing by Labor Day.

The Grand Opera House is usually the first in the city to begin, and although this year it had to divide honors with Music Hall it made up by presenting a play new to its patrons, The Child Slaves of New York. Manager Magee has made his house strong with melodrama audiences by his engagements of new plays, and he has started a continuation of that policy for this season. The play, by Howard Hall and Charles E. Blaney, was produced by a stock company in Newark last season and is now taken on tour with this cast:

Homer Sherwood	Will H. Vedder
Butts	Georgie Mack
John Foster	Vernon Sommers
Abraham Levy	Van Dyke Brooke
Giovani Gaspetti	Harry Hammill
Charles Potter	M. M. Murrey
Hezkiah	Robert A. Wessells
Luigi Gaspetti	J. Denton Vane
Policeman	Walter Dealency
Gimbo	Harry Jacobs
Rodger Dolan	Gustave Knoll
Jim Hearne	William Meegan
Alex. Thorp	Samuel Gaffany
Jim Williams	Fred Slater
Junie Hart	Ida Howell
Helen Potter	Lillian Mae Crawford
Rose Van Duren	Fannie Argyle
Biddie O'More	Maggie Meredith
Little Ruby	Baby Beaudry
Anna Thornton	Bella Myers
Josie Fenton	Gussie La Rue
Ada Farner	Fanchon Beaudry
Trixie Morton	Helen McDonald

The Child Slaves of New York is one of the protean plays where the hero assumes a great variety of disguises, for he is a boy detective, and he is kept busy foiling vice from beginning to end. He is aided by a lady reporter of equal versatility, and there is great variety of incident to delight a popular-priced audience. In the leading role Will H. Vedder proves effective and Ida Howell also does excellent work. Indeed the entire cast is equal to the requirements. The most artistic feature of the production is the prologue, laid in the Klondike region, which is given entirely in pantomime.

Music Hall fell into line with a return of Down by the Sea, which has already scored successes here and is now especially effective as given by Phil Hunt's admirable company, headed by Fanny Curtis. The production is elaborate, and Miss Curtis in the leading character made much that appealed to Music Hall audiences. The opening of the new Washington Street entrance was an unusually important event for this house, for it gives a frontage upon the most important business street of the city and makes it much easier of access for all classes. The new entrance will be found a convenient short cut between Washington and Tremont streets, as well as an entrance to the theatre. It is a long, tunnel-like passage, arranged like an arcade and filled with little shops and booths like those which are seen in European cities. It is an innovation for Boston and its success will be watched with interest.

For a complete novelty the Castle Square presents a piece never before given in Boston—quite an innovation, for the stage director seems to delight in revivals of successes from other houses, and it is rare to find a piece that has never been tried here. The choice fell to Herbert Kelcey and Effie Shannon's former production at the Manhattan Theatre, New York, Her Lord and Master, which they never brought here, but which was well liked to-night as given by the stock company. Mary Sanders has specially good chances this week, more than she has had for a long time, and her work was easily the most conspicuous feature of the production. Thomas McLarnie shared the honors with her and gave an admirable interpretation of the English husband. He has steadily advanced in the stock company and showed himself the best leading man that the Castle Square has had since the withdrawal of Mr. Hansell.

Another change in cast was made in Peggy from Paris at the Tremont to-night, and one of the best liked comedians in the company gives way to another who has always been popular with Bostonians. George A. Schiller has made the part of Montague Fish peculiarly his own, and his dry humor has had much to do with the success of the piece. He has a good successor in Jacques Kruger, who gave it with capital effectiveness. This was his first appearance here since his engagement with Alice Fischer. The piece is still playing to the capacity of the Tremont, as it has been doing all Summer, but the coming three weeks are the last and already the preliminary booming is being worked for The Prince of Pilsen, which has been away from Boston for a year now.

Walter E. Perkins passed through Boston last week on his way to Saratoga from a visit to his boyhood home in Maine. He made a flying call on his old friends here, and told them that it was quite probable that he would play a special engagement here in Charley's Aunt early in the season. He has not played in Boston since his trip to the Pacific Coast.

J. H. Gilmour, who was the first leading man with the stock company at the Castle Square, dividing the initial honors with Lillian Lawrence, has been engaged for a special visit there beginning next week. Some of the earliest successes at this house will be revived with him in the leading part. The first of these will be Jim the Penman.

There has been a bit of trouble about advertising signs painted on one of the walls left desolate by the demolition of the old Museum. An enterprising whiskey manufacturer got permission to use the blank space, and preparations were made for the painting of a monster pictorial sign, but there was a great tumult when it was discovered that this would cover about half the side of the Suffolk County Probate Building. For the city to go into the advertising of drinkables in that manner would never do, and the artistic design was quickly nipped in the bud. It was all a misunderstanding, but created quite a stir for a little while.

Josie Sadler's prize joke contest is booming. In the first week she received more than 200 specimens, and the end is not yet.

Izetta Jewel's last week at the Castle Square was marked by a farewell reception at her home on Dwight Street, where a great many of her firm admirers called for a last word before she leaves. She is to join Nearer the Throne, playing the leading part and coming to Boston in the course of the season.

The new musical comedy company headed by Marion Manola only remained a week at the Point of Pines with The Tinted Venus. It was a fearfully stormy week and the patronage suffered. The resort will now be given over to vaudeville for the remainder of the Summer.

The Majestic will open 22, two days earlier than originally intended with York State Folks.

Rachel Noah France, the former actress, has returned from Europe. She was a passenger on the *Ivernia*, which arrived here last week with many celebrities on board. She was especially entertained in London and Paris. William Sampson, of Nat Goodwin's company, and Whitney Mockridge, the singer, were also on board the *Ivernia*.

Joseph Jefferson has added to his holdings of valuable real estate on Buzzard's Bay by purchasing the beautiful Summer home of E. A. Taft, of Commonwealth Avenue. This acquisition consists of about fifteen acres with fine house and stable, and makes his holdings nearly two hundred acres in that section. He will not take possession until the close of the present season.

Charles Dennee, the composer of The Defender, has joined an automobile party going by Portsmouth to Higgins' Beach, near Portland, and returning, this week. Others in the party were W. J. McDonald and E. Vinton Earle and family. Mr. Dennee has been at Swampscott this Summer.

George J. Gould, accompanied by his wife and a party of friends, have been cruising along the New England coast in the steam yacht *Virginia*. When they neared Boston they came to town and occupied a box at the Tremont to see Peggy from Paris.

They have been circulating petitions galore at the Castle Square. When the patrons of the house want anything they draw up a petition and it takes no time to get a long string of signers. What grieved them this time was the rumor that Leonora Bradley was not to be returned for another year after an experience which has proved her artistic worth. The report created great anxiety, even when it was understood that Gertrude Berkeley, who has done such excellent work this Summer, might come in her place. The other petition was in the interests of Thomas MacLarnie, the young actor, whom many of the patrons want to see promoted into the position of leading man. Meantime that other petition in regard to John Sainpolis seems to have had no effect.

Wedding bells have been ringing this Summer, and C. Blanche Rice has become the bride of Harry Grant Stafford. Congratulations!

Thurston Hall, whose home is in Winchester, one of the most attractive suburbs of Boston, has been engaged to play Mr. Bob in Mrs. Wiggs of the Cabbage Patch. He was with Horace Lewis in A Poor Relation last season.

Dan Daly is still at his Summer home at Revere and may be seen driving out along Atlantic Avenue any pleasant day.

One of the surprises of the one hundredth performance of Peggy from Paris at the Tremont was the appearance of Raymond Hitchcock in the chorus. The late star of King Dodo has returned from Europe to rehearse The Yankee Consul here, and he took it into his head to walk on the stage with Blanche Gilson in the reception scene and thought he wouldn't be recognized, but quickly there was a chorus of shouts of "Dodo" from all over the audience, and the stage-manager dragged him to the footlights, where he had to make a speech.

Two of the houses in Boston will help sweet charity all next season, strange as it may seem. The explanation is simple, for both the Hollis and new Globe are owned by the Brigham estate, which was left by the dead millionaire to found a memorial hospital and the rental from the theatres will swell the fund.

H. Price Webber's Boston Comedy company will open its next season at Richmond, Maine, 27, and the tour will extend to the eastward to Sydney, C. B., which will be reached about Christmas time.

Mr. and Mrs. Charles Mackay have written to Boston friends about the pleasant times enjoyed in Denver this Summer. The other day the leader of the orchestra played the Mackay waltzes, which poor Max Heindl, of the Castle Square, composed in his honor before his untimely death. They will return Eastward for his engagement as Messala in Ben Hur, but will stop in Chicago to visit Arthur Donaldson.

One of the new features at the Grand Opera House this season is a mosaic floor, which is the artistic design of George W. Magee, the manager of the house.

An unusually heavy fine was imposed in the Chelsea police court last Saturday when the first punishment under the Revere Sunday crusade was meted out. The unfortunate manager was William H. O'Neill, of the Crescent Gardens, who was sentenced to pay a fine of $250, but an appeal was taken. The judge declared that the charitable organization in whose name performances were given was merely used as a subterfuge to evade the Sunday law and keep the theatre open. These Revere cases have been watched with greatest of interest, for Boston Sunday concerts may hinge upon them.

JAY BENTON.

PHILADELPHIA.

Quaker City Openings and Announcements—News Jots.

(Special to The Mirror.)

PHILADELPHIA, Aug. 10.

The end of this week will open the theatrical season of 1903-04 with more places of amusement devoted to dramatic attractions than ever before in the Quaker City. One block on Eighth Street contains Forepaugh's, the Star Theatre and the Bijou, all appealing to the same class of patrons at popular prices.

The Bijou Theatre Stock Company is giving a highly amusing representation this week of Lost Twenty-four Hours, with Mabel Montgomery, J. P. Galbraith and favorites in the cast. Business has been excellent all Summer. Too Much Johnson, Aug. 17.

Forepaugh's Theatre Stock Company will inaugurate the season on the afternoon of Aug. 15, with The Moth and the Flame.

The Star Theatre will enter the dramatic field with the Stair and Havlin bookings for the season Aug. 15. Barney Gilmore in Kidnapped in New York is the opening card.

The Auditorium (Stair and Havlin, proprietors) will open its doors Aug. 15 with The Girl and the Judge. Eleanor Montell is the star of the company. This modern theatre has been redecorated and many improvements added during the Summer, and for beauty, comfort and safety surpasses many of our theatres devoted to high rates of admission. The management have gained a large and steady clientele by liberal ideas and furnishing up-to-date, clean, meritorious attractions.

The National Theatre, under the management of Joseph M. and Howard Kelly, will inaugurate the season Aug. 15-20, following with Charles H. Yale's Devil's Auction, with The Phasey troupe of dancers, the Ouri Family of five, Four Salomskys, James R. Mackie and new scenic wonders.

The Park Theatre, with Miss Bob White, will start the season Aug. 17.

The Girard Avenue Theatre as a combination house will enter the field Aug. 22, with Andrew Robson in Richard Carvel.

The Kensington Theatre will open Aug. 31 with McGill and Shipman's Stock Company in For Home and Honor. This house is in first-class shape and the bookings for the season are under the regime of Stair and Havlin.

The Empire Theatre, Frankford, under J. Bard Worrell, will open Aug. 20 with Charles A. Loder in The Funny Side of Life.

The Grand Opera House is in the hands of carpenters, decorators, etc., and when completed will be a valuable addition to our many theatres. It was the original intention to inaugurate the season Aug. 31, but the strikes of workmen will probably delay the date. Stair and Havlin have charge of the bookings and play all their big productions here.

The Standard Theatre, with Darcy and Speck's Stock Company, will open the house Aug. 22.

Pain's spectacle, Last Days of Pompeii, direct from Manhattan Beach, will open at Woodside Park Aug. 17 for a two-weeks' stay.

Our $1.50 theatres are in no hurry to open. The Chestnut Street Opera House will open either Sept. 5 or 7, with The Sultan of Sulu; Broad Street Theatre, Sept. 14, with The Girl from Dixie, and the Chestnut Street Theatre has The Prince of Pilsen booked for Sept. 28.

The Columbia Theatre, under the management of Carrie Radcliffe will open the season with her stock Company afternoon of Aug. 29. She is now busy at work, assisted by her husband, Ignacio Martinetti, planning for a new theatre.

At Willow Grove Park the Boys' New York Symphony Orchestra of seventy musicians hold the week. Fairman's Boston Band at Chestnut Hill, Giannini's Royal Marine Band at Woodside, Liberati's Band at Washington Park.

Cape May Notes: John R. Wills' Musical Comedy Company continues at the Iron Pier and is attracting profitable business. At Sewall's Point, Vic Richards, Tony Baker, Tinney Brothers, Jordan and White in specialties, and farce, The Doctor Shop, furnishes this week's amusement.

S. FERNBERGER.

ST. LOUIS.

The Gardens Still Attract Crowds—Talk of Amusements.

(Special to The Mirror.)

ST. LOUIS, Aug. 10.

Owing to the excellent bills presented by the gardens last week they did a record breaking business, and not even the slight drop in temperature the latter part of the week seemed to diminish the crowds which thronged the gardens nightly.

The Geezer proved a most enjoyable attraction at Delmar Garden last week, with its catchy songs and its wealth of pretty costumes. Patterned after The Geisha, it is decidedly Oriental in its atmosphere, and the large and attractive chorus made the hit of the season. Miss Newman's "I'll be Your Rainbow" and Miss Gallick's "Message of the Violet" were, outside of the chorus, the hits of the performance. This week the offering is Pousse Cafe, which made a good impression with the cool-weather audiences earlier in the season. Because it went so well, and because it rained nearly all the week that it was presented, it is being repeated, so that large numbers may enjoy it.

The announcement that four soloists of wide reputation had been engaged for the music festival at Suburban Park this week, added interest to Bandmaster Innes' big spectacular production, War and Peace. The soloists are Mabel Geneva Sharp, soprano; Grace Whisler Miallck, contralto; Albert D. Shaw, tenor, and Edwin Charles Rowdon, basso. Director Innes has been at work with both band and chorus on the new production, and has made it one of the best of Summer attractions. War and Peace is a large musical piece, calling for good work on the part of the band as well as the presence of a large chorus. Last week Suburban Park had a vaudeville bill in addition to the band music and a popular week was the result.

At Koerner's Garden, The Three Guardsmen, which afforded the best of entertainment last week, was succeeded Sunday by Richelieu, or The Conspirator. It is interesting to note that nothing seems too ambitious for Mr. Hanley and his company, and it is the more gratifying, this being true, to reflect that they generally get a quite adequate result. This week the strongest of the company is in evidence—Miss Bateman as the leading woman and Joseph Ransome in a prominent part. Mr. Ransome like many another excellent workman, has failed to make his name widely famous, because he has preferred to be a first-class supporting man rather than a problematical star. It is because many intelligent workmen are content to do this that many plays are as wholly pleasing as they are.

The New Crawford Theatre, formerly the Fourteenth Street, opened with fitting pomp and ceremony Sunday afternoon when Cora Van Tassel appeared in The Volunteer. The play is of an historical character, and has among its characters that of General Siegel. Miss Van Tassel is best known for her romantic comedy drama, Tennessee's Partner, a play made from one of Bret Harte's stories, and which had a prosperous day. Lester M. Crawford, the new owner of what was the Germania Theatre, is an experienced theatrical man, owning a circuit of houses in the West and Southwest. The New Crawford, which has been thoroughly renovated this Summer preparatory for the opening, is now one of the coziest and most attractive houses in the city, and no doubt with the excellent class of pays being booked by the management it will be deservedly popular.

A Millionaire Tramp, which came to Havlin's Sunday afternoon, as the second of this season's attractions at that theatre, is in a different vein from the play last week. The new play is full of comical effects from start to finish, and possesses a laugh for every minute. The chief character is a tramp, but the delineation is pleasantly different from the usual "hobo." Last week An Orphan's Prayer, a melodrama of merit, was seen at Havlin's, and had one of the most successful opening weeks of any of its season, regardless of the excessive heat.

Manager Russell secured a strong drawing card for the opening of the Imperial yesterday matinee, when he presented the powerful melodrama Heart of the Ozarks, founded on the escapades of the Younger Brothers. The advance sale was the biggest in the history of the house, and Manager Russell is elated over the outlook for the coming season.

Sadie Fields, last season with When Johnny Comes Marching Home, which had such a suc-

cessful run from Oct. 6, 1902, to July 19, 1903, was visiting her home-folks here last week. Miss Fields has been re-engaged with this popular musical comedy for the coming season, and she left for Chicago last evening to report for rehearsals. This attraction will open the season at the Olympic on 31, and Miss Fields expects to return here several days previous to the opening.

Johnny Woltjen, the popular electrician who has been associated with Colonel John D. Hopkins' enterprises, Forest Park Highlands, Grand Opera House, Memphis, and others, for eight years, and who was with King Dodo last season, has been engaged for this great Savage hit again this season, and will leave the Highlands 16 for Chicago to report to Mr. Savage's manager. Dodo will open the season at Pittsburgh 24.

Freda Gallick, prima donna of the Delmar Garden, will sever her connection with this popular garden next Saturday, 15, and will leave for Saratoga, where she will enjoy a brief vacation before going to New York to begin rehearsals for a new Broadway production, in which she will play one of the principal parts. Miss Gallick has made many friends among the Summer gardeners, who have found her a painstaking artist of extraordinary ability. St. Louisians will welcome her return to the World's Fair city.

J. A. NORTON.

PITTSBURGH.

Season at the Bijou Opens—Duquesne Garden Continues to Draw—Gossip.

(Special to The Mirror.)

PITTSBURG, Aug. 10.

The Mikado was excellently presented last week at Duquesne Garden before large audiences. William Corliss was the "star" as Koko, which character he played with his usual original and enjoyable comedy. It is prophesied here that he will some day be a rival of Frank Daniels and Francis Wilson. John J. Martin, as the Mikado, Harry Davies as Nanki-poo, Jack Raffael as Poo-bah, Harry Seigfried as Pish-tush, Mary Carrington as Yum-yum, Margaret Robinson as Pitti-sing and Josephine Bartlett as Katisha all won equal encomium for their pleasing portrayals. The large chorus did well, and the mounting was bright and attractive. Myrtle Arndt sang several selections in her sweet soprano voice to the pleasure of those who lingered after the opera in the Palm Garden. Tonight there is a large audience present to see Pinafore and Cavalleria Rusticana, and the people seemed to be enjoying the performance as evidenced by the enthusiastic applause. Prominent in the two casts are William Corliss, Jack Raffael, John J. Martin, William Stephens, Charles Cochran, Mary Carrington, Margaret Robinson and Josephine Bartlett. La Mascotte will be next week's bill.

Notwithstanding the mixture of hot and humid weather of the past week the Bijou had well-filled houses during its first week of the season. The audiences sweltered, but laughed and applauded at times the conglomeration that William H. West's Minstrels offered. It was far from "ye olden tyme" minstrels, but seemed to entertain the audiences. The "first part" had an attractive setting, and all of the soloists received plaudit. Fred Huber, John King and Charles Gano were the chief fun-makers, while Aubrey Pringle, George W. Jenkins, James H. Sadler and Charles E. Foreman were the soloists. The Great Cartelli performed some hair-raising feats on a slack wire, which were truly the acme of such work. A musical act by Murphy and Gano was most ordinary, and a travesty called The Wizard of Bos completed the performance and contained naught to recommend it. This week we have a melodrama, A Ragged Hero, which will be followed for several weeks by a series of this class of plays. The house holds a large audience to-night, and the hero, Hal Brown as William Wildflower, is applauded for his deeds of heroism, while the villain, Herbert Denton as Floyd Preston, has hisses bestowed upon him. Others who stand out in the cast are J. Phillip Smith, Alfred Sidwell and Julia West, and Gertrude Swiggett makes a strong impression in her Sis Hopkins' type of character. Emil O. Wolff's excellent orchestra made its first appearance, and Mr. Wolff introduced his new and original march, "Bijou, 1903-4," as the opening overture. A cornet solo was rendered by Charles Comley between acts, and J. L. Ritchie's new march, "Society Swells," which is gaining popularity. Across the Pacific is underlined.

The Academy opened its season on Aug. 3, with the Bon Ton Burlesquers.

The second love affair to occur among the Stock Opera company at Duquesne Garden this Summer, is that of Harry Davies, the popular young tenor, and Leona Stevens, who has been singing in the chorus, but who is now booked with the King Dodo company. Miss Stevens played several small speaking roles, while with the above named stock company and is a very attractive young woman. The two are now engaged to be married shortly.

Pain's spectacle, The Last Days of Pompeii, closed its two weeks' run at Exposition Park on Aug. 8. It was under the auspices of Pittsburgh Lodge, No. 11, B. P. O. E., and the nightly attendance was very large.

George H. Wilson, manager of the Pittsburgh Orchestra, returned from his six weeks' European tour on last Thursday. His trip combined business and pleasure, and he feels quite enthusiastic over the prospects for the coming orchestra season.

Barnum and Bailey's Circus is billed to give six performances at Exposition Park 24-26.

ALBERT S. L. HEWES.

CINCINNATI.

Chester Park Closes—Heuck's and People's Open—New Theatre Rumor.

(Special to The Mirror.)

CINCINNATI, Aug. 10.

The Buffalo Mystery was elucidated yesterday to the satisfaction of two large audiences at Heuck's, who were on hand to help open the season of 1903-1904 at that popular playhouse.

People's Theatre, always the first to open and the last to close, also inaugurated its season yesterday afternoon with a performance by Ed. F. Rush's Bon Ton Burlesquers.

The opera season at Chester Park closed Saturday much earlier in the season than ever before. The engagement was not an unqualified success from the box office viewpoint, not through any fault of the company, but because our public is weary of heavy operas by Summer companies. It can scarcely be doubted that equally competent performances of light and comic operas would have drawn much better.

Last week checks were passed for the property bought by Messrs. Heuck and Fennessy for their new theatre on Vine Street opposite the Grand, and they are now in possession, but it is not known how soon they will commence to build. At the same time the options taken some time ago on East Fifth Street property for a new theatre expired and were not renewed, and this with the uncertainty that still surrounds the future of the Pike site makes it reasonably certain that not more than one new theatre will be erected here in the near future.

H. A. SUTTON.

BALTIMORE.

Holliday Street Opens Its Season—Kernan's Has a "Specialty."

(Special to The Mirror.)

BALTIMORE, Aug. 10.

The Holliday Street Theatre opened its doors this evening for the season of 1903 and 1904. The thrilling and romantic melodrama The Game of Life is presented by an excellent company headed by J. K. Hutchinson, leading man in the original New York production of Shenandoah. Rosalinda Brainbridge, Evelyn Haven, Collin Varey and a number of others are in the cast.

Abbas Ben Omar and company, whose specialty is Eastern dancing, are at Kernan's Monumental Theatre. Abbas makes a pretty stage picture as he goes through his dances. It is his first appearance in this city. His act is called "A Scene in the Orient at Evening."

Manager James L. Kernan has secured Mrs. Fiske for the coming season at his New Maryland Theatre.

HAROLD RUTLEDGE.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The General Secretary, the Rev. Walter E. Bentley, has been looking after Alliance interests in the Maritime Provinces of Canada. Mr. Bentley called on the Chaplains in Halifax, Nova Scotia, the Rev. W. J. Armitage, rector of St. Paul's Church, and the Rev. Frank Clayton Eddy, of the Universalist Church. In St. John, New Brunswick, he met Kate Claxton, one of the officers of the National Council, and secured the Rev. Canon Richardson, rector of Trinity Episcopal Church, as the Directing Chaplain in that city. Last Sunday, Aug. 9, Mr. Bentley preached on the Alliance in St. Paul's Church, Portland, Maine. The Rev. Joseph Battell Shepherd, rector and Directing Chaplain, conducted the service, and there was a large congregation and much interest was manifested. Yesterday (Monday) a reception of members of the Alliance and their friends was held at Owl's Nest, Cape Elizabeth, Maine. There were present members of the Gem Theatre Stock company, of Peak's Island; the McCullum Stock company, of Cape Elizabeth, and others. Several addresses and recitations were given, refreshments were served, and all present greatly enjoyed the occasion.

The regular weekly tea was held at the headquarters in the Manhattan Theatre Building last Thursday afternoon. Mrs. W. G. Jones was the hostess. Among those present were Mrs. Annette L. Place, M. C. McNeill, Edmond F. Morris, Florence Enright, Maude N. Davis, Mrs. Frank Soute, Camille Porter, William C. Andrews, Warren Conlan, Rosalie De Veaux, Maud R. Sinclair, the Rev. Francis J. Clay Moran, Mary Louise Noebler, May E. Kintzing, "Aunt Louisa" Eldridge, Maggie Breyer, Mrs. Hudson Liston, Josephine A. Burke, Damon Lyon, Charles T. Catlin, Anita Zorn, Mollie M. Moore, Joseph P. Winter, Harry Leighton, Julia A. Birdseye, and Mrs. W. E. Jones.

Lavinia Shannon will be the hostess next Thursday afternoon, and all members and friends of the Alliance are cordially invited.

F. C. WHITNEY'S PLANS.

F. C. Whitney returned to New York last Tuesday from England and went immediately to Chicago to attend the rehearsals there of his two companies that are to present When Johnny Comes Marching Home. He will return to town on Wednesday to begin the rehearsals of Mrs. Le Moyne and her supporting company in Stanislaus Stange's play entitled Lady Berinthia's Secret. This play is described as a high comedy of the type of The School for Scandal and The Rivals. The company will open its season in Detroit on Sept. 14. Mr. Stange will arrive in New York on Saturday to witness the early rehearsals and will then return to London.

While Mr. Whitney was abroad he saw Madame Schumann-Heinck, who is singing in Germany, and made the necessary arrangements for her release from the German company that will enable her to fulfill her contract with him. She will appear during the season of 1903-04 under his management in a new light opera. Mr. Whitney, by the way, is not interested in the production of Dolly Varden in England.

Arthur Forrest, who is to star under Mr. Whitney's management, will open his season in Monsieur Beaucaire, using Richard Mansfield's original scenery and costumes. Later Mr. Forrest will be presented in The Great Light, the German drama that was played last season at the Irving Place Theatre.

JAMES K. HACKETT'S RETURN.

James K. Hackett and Mrs. Hackett (Mary Mannering) arrived in New York on Sunday morning on the *Cedric* after a visit abroad of six weeks. Mr. Hackett's plans for the coming season were outlined in THE MIRROR last week, but he gave upon landing some further particulars regarding the plays in which he is interested.

Mr. Hackett's own season in John Ermine of the Yellowstone will open at the New Globe Theatre, Boston, on Sept. 5. Later in the year he will produce Alexander the Great, of which play he gave a copyright performance in London and for the American production of which he secured armor and costumes while in England.

William H. Thompson will play in The Bishop's Move on the road under Mr. Hackett's management, during the early part of the season, and will then appear in The Secret of Punchinello, coming to New York in the play after the holidays.

During his stay abroad Mr. Hackett contracted with Pierre Wolf for a new play for the use of Isabel Irving next year, and he also engaged M. Feydeau and Mildred Aldrich to make a dramatization of Winston Churchill's story, "The Celebrity."

YACHTSMEN AND LAMBS PLAY

A theatrical performance was given on Thursday evening at the theatre of the Larchmont Yacht Club by a cast composed of yachtsmen and members of the Lambs Club. Among those who participated were De Wolf Hopper, Jefferson De Angelis, Charles A. Stevenson, William G. Stewart, Frank Belcher, Hugo Toland, Edwin Holland, Stanley Hawkins, and Raymond McKee. William C. Frances, of Weber and Fields, was music director, and was assisted by Frank P. Banta and his orchestra.

OUR NEW MINISTER'S SEASON.

Miller and Conyer's Our New Minister company will next season comprise Ernest Hastings, Charles Stedman, Joseph Conyers, John Barker, Fred Mowar, John J. Farley, Louis Fierre, W. C. Tanner, Grant Fareman, Grace Hanson, Clara Ranifard, and Phila May. The season will open in Brattleboro, Vt., on Aug. 29, and will include another Pacific Coast tour, extending to July. In December next the production will be brought to New York for a run.

AMONG THE DRAMATISTS.

Lee Arthur has written a play, entitled A Wreath of Thorns, which he anticipates that Olga Nethersole will this season produce in London.

Charles Major, author of Dorothy Vernon of Haddon Hall, has so far recovered from the burns received in a fire at his home in Shelbyville, Ind., that he is preparing to visit Paul Kester, who is dramatizing the work for Bertha Galland. Miss Galland is visiting Mr. Kester at his estate, Woodlawn Mansion, Fairfax County, Va.

Jerome H. Eddy has written a sensational melodrama, entitled The Scarlet Woman, for the production of which negotiations are now pending.

Manager David Traitel has secured My Genevieve, an emotional drama, adapted from the German, by Charles Swickard, which will have a production in New York during the coming season, it is said.

A new play written by Anna Alice Chapin, a young American dramatist, entitled Lady Calmore's Flirtations, has been selected as the vehicle for Kathryn Kidder the coming season by her manager.

Pearle Hight, comedienne, disengaged. New York engagement solicited. Address Actors' Society.

THE STOCK COMPANIES.

Asa Lee Willard will retire as leading man of the Owen Davis Stock company at Rochester, N. Y., Aug. 15. Mr. Willard will next season play the role of John Storm in The Christian, which, after opening on Aug. 31 in Portland, Ore., will tour the Pacific Coast.

The Ferris Stock company closed a successful engagement of thirteen weeks at Boyd's Theatre, Omaha, Neb., on Aug. 1. Ethel Tucker left Aug. 3 to join the Ferris Comedians in Beloit, Wis., as did also Cecil Owen and Dollie Davis. Harry Long will return to the management of Woodward and Burgess at Kansas City. The other members of the company will go to Chicago, there to join their different companies.

J. W. Ashley will play juvenile roles with the Toledo Stock company this season.

Edna Archer Crawford has signed as leading woman with the Baker Theatre company in Portland, Ore.

Corse Payton has issued a handsome picture portfolio of his Lee Avenue Stock company, Brooklyn. His season at that house will begin with Captain Jinks on Aug. 31, and on the seven following weeks A Poor Relation, More Than Queen, A Celebrated Case, The Sporting Duchess, Drink, Robert Emmet, and Du Barry will be presented in succession.

The Corse Payton Stock company opened at Springfield, Mass., on Aug. 3 to large business.

Edna Archer Crawford has been engaged for leading business with the Baker Theatre Stock company of Portland, Ore. Norma Hyatt will play ingenues and Gertrude Rivers will play second business.

Will S. Rising has been specially engaged for the role of Tony in the production of My Sweetheart at Proctor's Fifth Avenue Theatre. R. A. Roberts and Jessie Mae Hall are also in the cast. A road tour may follow.

Corse Payton's Stock company, D. J. Ramage, manager, opened its season at the Court Square Theatre, Springfield, Mass., Aug. 3, to the largest opening the house ever held. The engagement will last for two weeks, when the Payton Brooklyn company, headed by Corse Payton and Etta Reed Payton will play a two weeks' engagement prior to their opening for the season at Payton's Lee Avenue Theatre, Aug. 31. Payton's Comedy company, J. T. Macauley, manager, will open its season at Schenectady, N. Y., Aug. 31. Mr. and Mrs. Corse Payton are with their Lee Avenue company at Springfield, Mass., rehearsing and automobiling. Mr. and Mrs. Fred G. Andrews, of the Corse Payton offices, have returned from Denver, Col., where they spent a delightful four weeks' vacation. Payton's Fulton Street Theatre will open for the season Oct. 5, after extensive alterations which will materially increase the seating capacity of the house. Corse Payton will head a stock company, especially engaged to present all the latest comedies.

The Buffington Stock company, after another very successful Summer season, will open for Fall business Aug. 10. Edna Earlie Lindon will be the leading woman. The company will go to the Music Hall, Pawtucket, R. I., for the Winter. Miss Lindon has a host of local friends won by her admirable work there in the past, and will be a drawing card for the company. The opening bill will be A Woman's Redemption.

Edwin H. Curtis, after a successful ten weeks' engagement with the Majestic Theatre Stock company, Utica, N. Y., closed Aug. 8 to begin rehearsals with the Spooner Stock company of Brooklyn. This will be his fourth season under Mrs. Spooner's management.

Albert Dorris, last season with Proctor, has been engaged by Messrs. Glazer and Wyatt as light comedian for their stock company at the Empire Theatre, Toledo, O., opening Aug. 31.

Maurice G. Costello and Royal Dana Tracy have signed with Mrs. Boyle for her Nashville Stock company.

Albert Dorris has signed for the comedy and juvenile work with the Empire Theatre Stock, at Toledo.

James D. Costello will play the character business with the Boyle Stock in Nashville the coming season.

Robert Wayne, who has been automobiling in the vicinity of his home, Louisville, Ky., has been engaged for the Grand Opera House Stock at Pittsburgh.

Lansing Rowan, who just closed as leading woman of the stock at the Lyceum Theatre, Buffalo, has signed for a similar position with Hopkins' Stock at Memphis, Tenn., for next season. She is spending a few weeks with friends in New Hampshire.

Edmund Breese closed his engagement as leading man of The New York Players playing a stock engagement at Worcester, Mass., last Saturday and left for St. John, N. B., for the balance of the Summer. His Dr. Jekyll and Mr. Hyde was pronounced by press and public a "triumph."

Carl Anthony, who joined the Miller-Kaufman Stock companies, Philadelphia, for the last eight weeks of the season and later played a season of seven weeks with the same firm at Atlantic City, has been engaged for next season to play the leading juveniles at Forepaugh's Theatre, Philadelphia.

Rowland Clifford will this season have a permanent stock company in Chicago.

Phillips' Lyceum Theatre, Brooklyn, will open its season on Sept. 7 with the presentation of The Heart of the Blue Ridge.

The New American Theatre, Chicago, opens on Aug. 31 with Mr. Barnes of New York.

ENGAGEMENTS

Ida Howell, for Child Slaves of New York.

Andrew O'Neil, by Harry Morris, for A Night on Broadway.

Hale Norcross, for Sir Horace Walpole, with Andrew Robson in Richard Carvel.

Phyllis Ralston, by John J. Brophy, as ingenue in Wealth and Poverty.

Alfred Latell has signed with Clark Brown to play the star part in Mickey Finn.

Henry Gunson, by Maurice Campbell, for As You Like It.

Lora Rogers, for Miss Burleigh, with Under Southern Skies company (Eastern).

J. Abbott Worthley, for Jack Richman, with the Foxy Grandpa company (Eastern).

Hamilton Brooks, with the Le Roy Stock company.

Beatrice Thorne, to play the leading heavy in The Girl and the Judge company.

Phil Ott, Carrie Godfrey, and the Ott Brothers, for Looping the Loop.

George W. Barlow, John Morris, H. E. Hambro, for New York Day by Day.

Through the Winnett Agency, for Shamus O'Brien: W. J. Shea, George Timmons, and Lorist Cummings. For Verbeck and Spilley's Near the Throne: Sidney Hamilton and Edwin Johnson.

James Shesgreen, for the business staff of The Light That Failed.

For Charles F. Edwards Stock company: Hassman and Olivetta, Thorne and Hathaway, Ed F. Shaw, Ralph Brown, and Faye Brown.

George W. Barlow and Henry Edward Hambro, for New York Day by Day.

PROFESSIONAL DOINGS.

An excellent portrait appears above of Al. Phillips, who has just finished a ten weeks' engagement with the Proctor Stock company at Albany as leading man, and has been re-engaged for another three weeks during August. Mr. Proctor has also signed Mr. Phillips to fill a vaudeville date in September on the Proctor circuit. Al. Phillips and company will present the sketch, His Neighbor's Window, a dramatization by the author, John Palmer Gavit, of his original story published a short time ago. Mr. Phillips' clever work in Albany established him as a prime favorite in that city.

Elliott Dexter, who has been at his home in Houston, Tex., returned last week to commence rehearsals.

Harry Beresford will open his season Oct. 1 at Norfolk, Va., in J. M. Barrie's The Professor's Love Story. Mr. Beresford will continue under the direction of J. J. Coleman.

Peter Rice will be general manager for the Frank Burt Theatrical circuit in Ohio, Indiana, and Michigan, with headquarters at Toledo and Youngstown, Ohio.

Charles Moore will commence rehearsals for The Middleman to-morrow (Wednesday). The tour will open at Syracuse, N. Y., Aug. 31.

George J. Appleton, manager for Nat Goodwin, has been in the Skeen Sanitarium, Brooklyn, undergoing an operation. Mr. Appleton had over one hundred and forty incisions made in him, and, as he expresses it, "looks worse than a dago after a Mafia vendetta."

Violet V. Holmes, who returned from San Francisco last week, signed for her third season in the title-role in Hanlon's Superba.

John H. Havlin and Harry Rainforth, of Cincinnati, are in the city looking after their interests.

Charles H. Clarke closed contracts last week whereby he will send out this season an elaborate scenic production of She Would Not Sin.

May Louise Clowes, last season with Mrs. Fiske, has been engaged to play Anne Boleyn in When Knighthood Was in Flower.

Violette Craig has gone from Salt Lake City to Denver to commence rehearsing with Harry Corson Clarke. She will appear again next season in the role of Nita in His Absent Boy.

Professor A. A. Mallon, the veteran actor who was on the stage with celebrities of forty years ago, has invented a portable stage for the use of small companies playing provincial theatres. It has been patented, and a company will be organized to manufacture it.

Manager W. L. Busy, formerly of the Economic Theatre, at Clinton, Iowa, has said farewell to his Clinton friends and gone to Quincy, Iowa, where he will manage the Empire Theatre under the Chamberlin-Kindt circuit.

Eleanor Carroll, who is playing a stock engagement of four weeks at the Jefferson Theatre, Portland, Maine, has been engaged by Charles L. Young to originate the Irish character, Moll Cosey, in On the Road to 'Frisco.

Harry Corson Clarke will begin rehearsals of His Absent Boy in Denver on Aug. 15. The company will be almost the same as last season.

David R. Young will go with Mildred Holland this season to play the Cardinal and as stage director.

Winona Bridges has been especially engaged to play the part of Mrs. Callander in the Western tour of The Christian.

Weber and Fields have appointed George Blumenthal manager of their West End Theatre.

DEAN OF PRESS CLIPPERS.

Frank A. Burrelle Has Developed the Business to Surprising Proportions.

The *New York Journalist* editorially says: "With the passing of Henry Romeike, Frank Burrelle becomes the dean of the Press Clippers, having the second oldest and largest bureau. *Le roi est morte, vive le roi!*"

The press clipping industry was originated by the late Henry Romeike. His idea was to cater to the personality, aiming to supply artists, writers, actors and other persons in public life with comment concerning themselves. This idea was developed most successfully by Mr. Romeike; but Mr. Burrelle, a lawyer by education and a business man of wide range of experience, developed the idea to cover a much broader field. In the papers he found suggestions for the merchant, the contractor, and the supply house. He placed persons looking for opportunities to sell their goods in communication with probable buyers.

Many large corporations (industrial and otherwise) pay large sums of money to secure publicity, employing press agents for that purpose, and through the Burrelle Bureau they are able to keep tab successfully on the work performed by their representatives.

The ramification and development of the press clipping industry is not nearly understood nor appreciated by the average public, but that Mr. Burrelle has developed the industry far beyond the original purpose of the pioneer is readily conceded by all who have come in contact with him personally.—THE EDITOR AND PUBLISHER.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

A NOTABLE ANNIVERSARY NUMBER.

THE next holiday number of THE DRAMATIC MIRROR, to be published in December, will mark the twenty-fifth anniversary of this journal, and pains will be taken to make that number worthy of the event.

The development of THE MIRROR to the position it occupies to-day, as the most representative and widely circulated dramatic newspaper in the world, tells a story of strict adherence to right principles and a consistent furthering of the better interests of the theatre during that period. THE MIRROR for many years has grown in circulation and in influence, because it has deserved the respect and merited the patronage that distinguish it among dramatic publications. It never has been so successful as it is to-day, and it will aim hereafter to increasingly merit the faith reposed in it as a fearless upholder of the best interests of the stage against any and all injurious influences that may seek to subserve those interests.

An effort will be made to produce in the twenty-fifth anniversary number of THE MIRROR a journal of rich dramatic values and of greatly diversified interest. It will have many special articles by distinguished writers on the stage, and both in its reminiscent and its current matter it will cover a fascinating field. Particular pains will be taken with its illustration, which will involve the services of many well-known artists. Materially, it will probably be the finest dramatic publication ever issued by THE MIRROR, which means that it will be a model of its kind.

LICENSES AND "COURTESIES."

THE MIRROR has from time to time noted the embarrassments that managers have suffered, particularly in the smaller towns and cities, from the exactions of local officials who assume that one of the perquisites of place is free admission to all entertainments for themselves and their families and friends. In many places these exactions by local officials have been fought by managers successfully, but in some cases the local boards have taken their revenge by increasing licenses, thus making those managers who would not favor them with unlimited "courtesies" pay fancy prices for the privilege of doing business.

The regular theatres, although they are taxed beyond reason in many places, do not suffer as seriously as large traveling attractions that exhibit under canvas. In some cities the tax on the circus is highly exorbitant, and usually it is placed at a high figure because city officials have not been able to secure extravagant privileges asked for. A case in point is reported from Denver, where one of the largest of the circuses recently had an interesting experience. It seems that last year the management of this particular circus declined to honor the demands of the Denver City Hall contingent for passes. Thus this year when the circus arrived in town a demand on behalf of the city was made for the payment of the license fee—which seems to have been increased before the tents had been erected. The fee was paid, but not a single free ticket was passed out to a person in authority.

The local officials were not to be so easily disposed of, however. After the tents had been erected an "inspector" was sent to the grounds to see if everything was according to local law. This inspector discovered that a small tent that had not been included in the original plan of tents submitted by the circus management had been erected, whereupon an additional fee was demanded on behalf of the city. This was paid, making the total license exacted $1,200. But those of the city officials who viewed "the wonders of the tented field" were forced to pay for that enjoyment.

A FRENCH ACTORS' HOME.

THE other day near Morin, France, but a short distance from Paris, M. WALDECK-ROUSSEAU laid the corner stone of a new building to be used as a home for aged and invalid theatre artists. The site of this home is adjoining the historic chateau of Ponteaux-Dames, which was transformed from a Benedictine Abbey into a stately mansion by LOUIS XIV.

This estate has been bought by a syndicate organized by SARAH BERNHARDT and M. COQUELIN for the purpose stated, and these artists, with many others prominent in the theatre and other fields, were present on the occasion of the laying of the corner stone. A committee has in charge the erection of a commodious retreat for deserving and needy players near the historic structure named. More than 2,000,000 francs have already been subscribed for this work, and the names associated with it guarantee its success.

This provision in France for invalid and superannuated actors, like similar provisions in this country, marks a commendable solidarity of sympathetic professional sentiment and signalizes a spirit of brotherhood that is as admirable as it is modern. In this country perhaps the first great home of this kind in the world was established by the generosity and foresight of the greatest of American actors, EDWIN FORREST, whose name must be daily blessed by those who enjoy the results of his great bounty at Holmesburg. The Actors' Fund of America, which for many years has ministered to the needy and invalid of the profession, has followed the FORREST example in a more democratic way in the establishment on Staten Island, which the members of the profession should sustain generously to the end that it may be maintained in all usefulness.

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THE FEAST OF THE ANGELS By Teresa S. Toube.

THE MILITARY ATTACHE. By Harris Lindsay.

THE RED HAND OF ULSTER. By Armagh O'Donahey, from Mary J. Sadlier's novel.

THE VICTIM. By John Huebschmann.

THE WHIRLPOOL OF LOVE. By Marie Petravsky.

THE ISLE OF BOY. By Thomas Henry Hall Caine.

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NEW THEATRES AND IMPROVEMENTS.

Work has been resumed on the new $25,000 opera house at Warsaw, N. Y., and will be pushed forward to completion.

Riverhead, L. I., is to have a new theatre, to cost about $15,000. In the second story there will be a large hall, and in the basement there will be a large kitchen, indicating that the house will be used for banquets, etc., as well as for a theatre. The theatre will seat 700. F. H. and F. S. Hill are the promoters of the building plan. The Riverhead Lecture Association has leased the hall.

The Casino Theatre, Port Jervis, N. Y., has been remodeled during the Summer. Electric light and steam heat have been put in and the stage enlarged. The season will open Aug. 4 with the Black Patti Troubadours. O. S. Hathaway, of Middletown, N. Y., is its lessee and manager.

The Oneonta Theatre, Oneonta, N. Y., has been redecorated during the Summer. New scenery and carpets have been put in. This is one of the most complete houses in the central part of the State, and only the best grade of attractions are played. O. S. Hathaway, of Middletown, N. Y., is lessee and manager.

The Casino Theatre, Middletown, N. Y., has been entirely remodeled at a cost of $25,000, and is now one of the most complete houses in the State. It is on the ground floor, the stage has been enlarged and the very largest scenic productions can be properly handled. There are ten dressing rooms. Besides a large orchestra floor, two balconies, a gallery and an exceptionally beautiful lobby, there are ten boxes. The theatre is lighted by gas and electricity, there being over 700 incandescent lights. Steam is used for heating. P. Dodd Ackerman furnished the scenery, the decorating was done by J. E. Williams, and Daniel O. Pierce furnished the draperies. The theatre is seated with Grand Rapids chairs. Giles Brothers were the contractors and Frank J. Lindsey the architect. The season opened Aug. 5 with the Black Patti Troubadours. The theatre will hereafter be known as The Stratton. O. S. Hathaway continues as lessee and manager.

Niles, Ohio, is to have a theatre. Capitalists there are forming a stock company and propose building at once.

The new Auditorium at Winston-Salem, N. C., is being pushed with all possible speed so as to be complete by Sept. 15 for the initial performance.

Coley Anderson has just completed a new Lyceum Garden at Atlanta, Ga., with every modern convenience and equipment. Vaudeville will be presented. New scenery throughout, new fixtures and everything essential to an up-to-date garden theatre have been supplied. Acts direct from New York will fill the boards, as the Lyceum is in no circuit and has to get talent direct from New York. Mr. Anderson was formerly manager of the Lyceum Theatre, which was destroyed by fire some time ago.

MUSIC NOTES.

Some of the distinguished artists secured by Loudon Charlton for an American tournée are Charles Tree, the eminent English baritone; Madame Shotwell-Piper, the dramatic soprano, and Vernon d'Arnalle, the clever young baritone.

Heinrich Conried has contracted with Madame Gadski to appear as Brunhilde as well as in her other roles.

Duss and his orchestra, now playing at Venice in New York in the Madison Square Garden, will leave New York Aug. 23 and go to Willow Grove Park, Philadelphia.

Louis Lombard placed his Switzerland chateau at the disposal of the Fête Fédérale de Musique which was held at Lucano, Switzerland, on Aug. 15, 16 and 17.

Edward Lloyd, the English tenor, announces his permanent retirement. He has enjoyed a long and successful career.

The Ocean Grove programmes, under the direction of Tali Esen Morgan, continue to be attractive. The Children's Festival Chorus numbers seven hundred voices, the Young Woman's Choral Club one hundred and the orchestra eighty pieces. Effie Stewart and Julian Walker won distinctive success in Rossini's "Stabat Mater."

The first concert by the twenty Italian harpists that Manager Ted Marks is bringing to this country is booked for Carnegie Hall Nov. 16.

The only soloist now announced for the Fall tour of the Duss Orchestra is Madame Nordica.

Word has been received of the serious injury of Leopold Godowsky by a fall from a horse at Cromer in Norfolk, England.

The New Hampshire Music Festival given by the teachers of the State took place at Hampton Beach during the past week.

It seems to be the desire of Jean de Reszke to return to this country at the head of a small opera company, but so far he has failed to find a manager.

The old New York Symphony Society founded by Doctor Leopold Damrosch has been revived and reorganized under the name of the New York Symphony Orchestra with Walter Damrosch, conductor, and Daniel Frohman, president. Some splendid material has been engaged. The season will open in Pittsburg on Oct. 12, and a series of Sunday afternoon concerts will be given in Carnegie Hall.

Madame Calvé is reported seriously ill of heart trouble in London. It would appear, however, that the physicians are not so alarmed as is Madame Calvé herself.

Announcement of the engagement of Timotheus Adamowski, the violinist, and Gertrude L. Pancoast, a Philadelphia young woman, comes from Carlsbad, Bohemia.

A new opera, entitled Kobold, has been completed by Siegfried Wagner.

Richard Strauss has been engaged by George H. Wilson to conduct two concerts in Pittsburg the coming season.

Pope Pius X, himself a musician, dined with his friend, the distinguisher composer, Dom Perosi, on Thursday last.

Johannes Werschinger was elected musical director of the Eichenkranz Society at a meeting held in Terrace Garden on Friday evening.

Madame Blauvelt arrived on the *Philadelphia* Saturday, coming to sing in the New England Festivals. She spoke enthusiastically of her comic opera debut next year under the management of Lee Shubert.

Robert Grau, sailed on the *Lucania* Saturday to visit Madame Patti at Craig-y-Nos, to complete the details of the Patti tour.

SAID TO THE MIRROR.

VICTOR MOORE: "Pearle Hight did not play at Keith's, Boston, recently with me. Through a mistake her name appeared with mine for one performance. Emma Littlefield has been engaged to Miss Hight's place."

E. L. JOHNSON: "Kindly correct the statement that May Sargent and Harry English are to be featured in That Imprudent Young Couple. I shall star Miss Sargent, while Mr. English will appear in the role formerly played by John Drew."

ANNABELLE PATRICK: "I wish to correct the statement that my husband, William Ahern, who died July 23, was buried under the auspices of the Actors' Fund, although that worthy institution allowed Mr. Ahern $7 a week for five weeks, for which we were very grateful. Mr. Ahern was tendered a benefit in Kansas City on May 27, which enabled me to give him every comfort during his last illness, and also to defray all his funeral expenses."

PHIL HUNT: "The Sinclair, Budlong and Sharpe Dramatic company are presenting Down by the Sea without authority. I am the exclusive owner of this play, which has been duly copyrighted, and I am in receipt of communications from Western managers with whom I am booked for the coming season asking for explanations."

THE BOSTON MUSEUM STAGE DOOR.

In the theatrical profession there is no relic of the stage more highly prized than the old stage door of a playhouse endeared by long association. It was for this reason that Edward J. Connelly made a special effort to secure the old stage door of the Boston Museum, now being demolished. This door was not the one known to theatregoers of the present day, but was found in use on a closet under the stage, having been placed there years ago when alterations were made in the theatre. Very appropriately it is to go into service again as a stage door, it having been presented by Mr. Connelly to William Collier, who owns a private theatre on his Summer place, "Liberty Hall," on Long Island. Here, at St. James, where Mr. Connelly also has his Summer home, the old Museum stage door will again be installed, with a handsome brass plate bearing the inscription:

"The Old Stage Door."
BOSTON MUSEUM, 1841-1903.
Presented
by
William Collier
to
Edward J. Connelly.

The following verses, by George H. Sargent, accompanied the gift of the door to Mr. Collier:

THE OLD STAGE DOOR.

There's a tender recollection
Of a playhouse far away,
Which we all cherish in memory
When our vagrant fancies stray.
And we think upon those actors
In the halcyon days of yore,
Who have passed to the hereafter,
Through this old stage door.

It is battered now, and shaken,
But 'twas made of honest stuff,
Like those good old sterling actors
Who had little need of puff.
Warren, Vincent, Holcombe, Phillips,
Barron, Clarke, and many more—
Fechter, Booth, and Barrett entered
Through this old stage door.

Now the Museum has vanished—
Gone before the march of trade—
And no stage traditions linger
'Round the place where once we played;
Connelly's relic is left us,
Saved from out the junk man's store,
Like a brand from out the burning
Is this old stage door.

But its mission is not ended;
Hosts of actors yet to be,
Shall have glorious inspiration
When this old stage door they see.
In Willie Collier's playhouse
Let it swing forevermore,
And let all be friends who enter
Through this old stage door.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

SYNTAX, Greenwich, Conn.: Lillian Russell never appeared in The Sporting Duchess.

E. F. K., Milton, Pa.: The home address of Mark Twain is Hartford, Conn.

R. W., New Haven, Conn.: E. S. Willard is the owner of The Middleman.

"THE BETTER," Natchez, Miss.: Eleanor Robson had never played Juliet to Kyrle Bellew's Romeo previous to the past season of 1902.

F. H. R., New York: By looking through the advertising columns of THE MIRROR you will find announcement cards of a number of schools of singing, dancing and acting.

R. Q. P., New York: If you are convinced that you have a good act, or one that will create a sensation, the best thing to do is to consult a reputable agent, engage your people through him and let him look after the booking of the act. Getting a new act before the public is no easy matter, and the waiting and watching are very discouraging. The compensation for an agent in a matter of this kind would depend on the amount of work he might have to do in procuring an opening. Ten per cent. of the salary would probably be what you would have to pay. The average salary of performers such as you describe is from $15 to $30 per week, according to ability. The ordinary fee for booking acts is five per cent., but in your case you would have to pay more, at least until the act had made a hit. The matter of salary for an act of this kind depends entirely upon the act itself and the liberality or necessity of the manager. The salary of the average headliner ranges from $200 to $350, although many artists have received as high as $1,000 or more. A specialty of the sort hinted at in your letter would be worth from $200 to $250, if it happened to be a hit. Even with consecutive bookings, when you count the railroad fares and incidental expenses, your profit would not be very large. Two hundred dollars a week is a very common salary in vaudeville. There are a half-dozen well-known monologists in vaudeville at present who receive that amount, and there are a few who receive twice as much.

CURRENT AMUSEMENTS

Week Ending August 15.

ACADEMY OF MUSIC—The Christian—2d week—5 to 11 times.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Runaways—14th week—82 to 93 times.
CIRCLE—Closed.
CRITERION—Closed.
CRYSTAL GARDENS—Burlesque and Vaudeville—8th week—43 to 48 times.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GRAND OPERA HOUSE—Moving Pictures.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HURTIG AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Closed.
LION PALACE—Vaudeville.
LONDON—Closed.
MADISON SQUARE—Closed.
MADISON SQUARE GARDEN—Venice in New York—11th week.
MADISON SQUARE ROOF-GARDEN—Japanese Opera—7th week—35 to 40 times.
MAJESTIC THEATRE—The Wizard of Oz—30th week—233 to 240 times.
MANHATTAN—The Earl of Pawtucket—21st week—45 plus 161 to 169 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Closed.
NEW GRAND—Closed.
NEW STAR—Black Patti Troubadours.
NEW YORK—Closed.
OLYMPIC—Closed.
PARADISE ROOF-GARDEN—Punch, Judy and Co. and Vaudeville—11th week—61 to 66 times.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—Dolly and Betsy.
PROCTOR'S FIFTY-EIGHTH STREET—Slaves of the Mine.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Captain Rackett.
ST. NICHOLAS GARDEN—Vaudeville.
SAVOY—Closed.
TERRACE GARDEN—Summer Opera—12th week.
THALIA—Closed.
THIRD AVENUE—The Limited Mail.
WALLACK'S—Closed.
WEBER AND FIELDS'—Closed.
WEST END—Closed.
WINDSOR—Closed.
VICTORIA—Closed.

THE USHER

The vigorous protest of the press and the prompt action of Broadway merchants and property-owners will probably succeed in averting the tearing up of Broadway from Union Square to Forty-second Street in constructing the projected spur of the subway. The conversion of the great thoroughfare through its busiest shopping and theatrical stretch into a ditch for an indefinite period would unquestionably seriously cripple business.

The property owners, merchants and managers are to be commended for their energetic action, and there seems to be little danger now that permission will be given to the Subway Commissioners and contractors to perpetrate a destruction of commercial interests similar to that that has been carried on in Forty-second Street and other localities along the line of the great work.

The action of the property-owners is not wholly dictated by selfish or personal considerations, as the ripping up of Broadway for a long term would inconvenience and annoy the community generally as much as it would injure the business interests of those situated along the thoroughfare. The theatres especially would suffer, as accessibility by carriages is absolutely essential to the prosperity of first-class playhouses.

The underground road along Broadway is a great desideratum, of course, but the work must be done without completely paralyzing the affairs of the street.

The past eight years of unexampled prosperity in this country have proved a boom to theatricals in common with other enterprises dependent for their general success upon the amount of money the people have to spare for luxuries and amusements. During this period the great industrial combinations have come into being and other developments in the world of commerce and finance have dwarfed by their magnitude all the previous history of material advancement in the United States.

The question that interests everybody is how long it will be before there comes one of the periodical depressions that naturally follow a long term of unbroken prosperity. Calamity howlers have already appeared who see in recent events in Wall Street the preliminary symptoms of "hard times."

Wall Street has been going through a series of spasms, to be sure, but they have not been due to any general falling off in commercial, agricultural, manufacturing or railway success. Wall Street has been for some time the battle ground of fiercely contending forces, and the drop in speculative securities has not been due to natural, but to artificial, conditions created by the stronger of these warring elements. Groups of raiders have attacked the market and have profited largely by their success in hammering it down. This does not mean that any of the great interests of the country are suffering, and it is only the public that speculates that has been badly hit.

While it would be optimistic to suppose that the country will continue to progress for another eight years along the line of prosperity in the same ratio that it has progressed, and while the high tide may have been reached and the ebb may have begun, nevertheless, the signs point to an indefinite continuance of good times. The experience of managers the past two or three seasons in different sections of the country has been that their yield of profit has depended less upon general or even local conditions than upon theatrical conditions. That is to say, those sections that have not been worked to death or surfeited with inferior attractions have panned out handsomely.

A Butte newspaper made the following editorial comment on an interview with Mr. Sothern, which appeared in the Spokane *Review* recently, on the inferior nature of many of the attractions sent over the Northwestern circuit by the Trust: "The Spokane *Review* took occasion to interview Mr. Sothern on the subject of the treatment which the Theatrical Syndicate is giving the Western country with respect to the character of the amusement companies that reach the coast. Naturally the star of one of the better class of Syndicate companies was not prepared to discuss the subject. It would not have helped to improve the situation if he had disregarded the proprieties to confess the facts.

"The way to reach the Syndicate's sensibilities is through the box-office. There is no cause for complaint with reference to the quantity of amusement which is provided. It is the custom of sending companies West which have not passed the Hoboken test that make the judicious theatregoer of the West to grieve. If the patronage was lacking, or if the highest prices prevailing anywhere were not cheerfully paid here, there might be some plea for consideration by the Syndicate. But the arguments are all the other way. It will not answer to set up the claim of heavy expenses for the Syndicate. The cost of travel is no greater for proficient actors than for barn stormers, and it only remains for the West to convince the combination that there are no dividends to be derived from exploiting the latter to secure a desired change in the character of entertainment."

James B. Camp, manager of the Louisville Auditorium, spent last week in New York. Mr. Camp, besides the principal Independent attractions, has contracted for some of the great musical organizations to appear in his theatre.

When the Auditorium opens the coming season it will show many improvements. The interior will be redecorated and the seating arrangements will be modernized. The stage equipment of the Auditorium is probably not surpassed by any theatre in this country. It is splendidly equipped with respect to lighting and in the mechanical department.

Mr. Camp does not intend to keep the Auditorium open continuously. He will follow the policy of the late Captain Norton, and play only attractions of the highest class.

JESSIE MAE HALL.

On the first page of THE MIRROR appears an excellent likeness of the dainty little comedienne, Jessie Mae Hall, who during the past year has been remarkably successful in her work, gaining friends and popularity wherever she has appeared. Miss Hall won favorable comment for her clever work in the part of Skeeters in Jim Riudno, produced at the Fourteenth Street Theatre, when she looked and acted the part of a nine-year-old child. Later she appeared in vaudeville, presenting a clever musical comedy skit, entitled The Opening Night, heading the bill at three New York theatres, and also appearing in the larger Western cities. She has been specially engaged to appear at the Fifth Avenue Theatre in My Sweetheart the week of Aug. 24. This being her third special engagement at this house during the past year. After her engagement in My Sweetheart Miss Hall will continue in vaudeville until January, when she will be seen in a New York production, having been engaged to originate a part especially suited to her.

JOHN E. TURTON A MANAGER.

John E. Turton, of Toronto, who has made many successes as a singer and comedian, has been appointed resident manager of the new Auditorium Theatre in Quebec City, Canada, by Ambrose J. Small, the lessee. The house will open on Aug. 31, with the Quebec Symphony Orchestra as the attraction. Mr. Turton is a bright, energetic young man, and his many friends in the profession will be glad to hear of his new venture and will wish him every success.

GOODWIN'S TIME CHANGED?

It is said that Nat Goodwin, who was to commence his New York engagement in A Midsummer Night's Dream at the Knickerbocker Theatre on Oct. 14, has had his time switched and will instead be the opening attraction at the New Amsterdam Theatre on Nov. 1. The Rogers Brothers are to continue at the Knickerbocker, as heretofore.

PLYMOUTH OPERA HOUSE BURNED.

The Davis Opera House at Plymouth, Mass., was burned on Aug. 7, together with a dwelling and the storehouse of the Massachusetts Telephone Company. The total loss was $30,000. The Opera House was a combination business block and amusement place.

YOUR HEAD NEVER ACHES.

without a cause, which Orangeine Powders reach and remove. Cures chronic cases.

THE BOSTONIANS BUSY.

Since the recent incorporation of the Bostonians, with a capital of $100,000, the old and the new officers of that noted organization have been very busily engaged with matters concerning both the artistic and business sides of the enterprise.

The headquarters of the company, where Loudon G. Charlton, the new director, will have his permanent offices, have been established in the Carnegie Hall building. The business staff is also there at present, preparing for the opening of the season at the Academy of Music on Aug. 24 in Robin Hood. Charles R. Bacon continues as business-manager and Lawrence J. Anhalt, a well-known newspaper man, is in charge of the advance work.

The company itself will be on the same artistic level as in the past. Henry Clay Barnabee and W. H. McDonald will, of course, remain in active service with the organization, and Samuel L. Studley will continue to occupy the post of musical director. Richard Goodall will be the new stage director. Among the new singers engaged are Gertrude Zimmer and Agnes Cain Brown as leading sopranos, and Kate Condon well known to New York operagoers as leading contralto.

On the first day of next month the company will celebrate the twenty-fifth anniversary of its debut as a factor in American theatrical life. It is the oldest organization of its kind in America; and, indeed, there are but few companies in Europe that are older. Mr. Barnabee and Mr. McDonald have remained together in the enterprise for a quarter of a century despite many endeavors made by various managers to lure them apart. The late Major Pond made many overtures to Mr. Barnabee to go on the lecture platform, and to Mr. McDonald tempting offers have frequently been made in the direction of musical comedy and the vaudeville. Neither of the partners would consent, however, to desert The Bostonians. The coming tour of the company will extend as far as the Pacific Coast, and during the season two new operas—as yet unnamed—will be rehearsed and presented.

GERALD GRIFFIN LAID UP.

Gerald Griffin, the comedian, who returned from Europe last week, underwent an operation at a private hospital in this city on Saturday last, but expects to be about again in a week or so. In the meantime he would be glad to have his friends call upon him at 67 West Forty-eighth Street, as time is hanging heavily upon his hands. His conversational powers have not been affected by the surgeon's work, and he is as cheerful as can be expected under the circumstances and will regale his callers with stories of his European trip that will well repay those who are good enough to visit him.

Photo Vander Weyde, N. Y. CLYDE FITCH.

ENGAGEMENTS.

Louis Eagan will stage manage Ulysses this season.

Elizabeth Hoffman, as special press representative for Edward Waldmann, the German-English tragedian.

George W. Paige, for Hawkins in Hunting for Hawkins.

Edna Faron, by Broadhurst and Currie, for A Fool and His Money.

Grace Halliday, re-engaged for the Fenburg Stock company.

Frank Losee, William Lewers, George Le Soir, and Kate Denin Wilson, for the support of Bertha Galland in Dorothy Vernon, of Haddon Hall.

Harry R. Vickers, Will J. Kennedy, Matthew Koehler, T. W. Rennie, Edwin Trevor, Frank Mallory, Ed Mallory, Virginia Zollman, Cressie Canada, Marie McNeil, Eva Taylor, Grace Halliday, and Mazie Brooks, by Manager Fenburg, for the Fenburg Stock company.

A. G. Delamater, re-engaged by the Whitney Opera company as representative for When Johnny Comes Marching Home.

Seth Cabell Halsey, for the leading role in The Great White Diamond.

E. J. Raymond, by Spitz and Nathanson, for When Women Love.

Mr. and Mrs. Clyde Hess (Emilie Lessing), now with Melbourne MacDowell, by Grover Brothers, for The Minister's Daughters.

Frank Karrington, Joseph Weber, and Lillian Douglas, by Hickey and Warmington, for Denman Thompson's The Two Sisters.

Fred Mower, by Miller and Conyers, for Sylvanus in Our New Minister.

Charles J. Lammers, with E. J. Carpenter's For Her Sake this season.

Sandy Sambrook, for the old man part in Richard Carvel, with Andrew Robson.

Burt G. Clark, with Edward Harrigan, at the Murray Hill Theatre.

Katherine Allen Fox, by Charles H. Yale, for The Devil's Auction.

Rose La Harte, this Summer's prima donna at the Point of Pines, Boston, for one of the leading roles in The Fisher Maiden.

PERSONAL

KENNARK.—Above is a picture of Jane Kennark as Cigarette in Under Two Flags, in which play and character she will be starred the coming season by Manager Woodward.

AINLEY.—Henry Ainley, the English actor, who will appear as leading man of the Empire Theatre company, and Suzanne Sheldon (Mrs. Ainley), arrived from London on Aug. 4.

LOFTUS.—Cecilia Loftus has arranged with Israel Zangwill to dramatize for her The Serio Comic Governess.

DREW.—John Drew will this season be seen in Captain Dieppe, a three-act comedy by Anthony Hope and Harrison Rhodes. Margaret Dale will again be his leading woman.

ADAMS.—Maude Adams will this season be seen in Mrs. Frances Hodgson Burnett's new play, The Pretty Sister of Jose. Her season will begin in October.

KREMER.—Theodore Kremer arrived from Europe on Aug. 4 with a four act melodrama based upon the assassination of the King and Queen of Servia. While abroad, Mr. Kremer visited Belgrade, the scene of the affair.

HARVEY.—Martin Harvey will produce in England on Sept. 28 the new play by an American author in which he will be seen during the Winter at the Manhattan Theatre in this city under the management of Harrison Grey Fiske and James K. Hackett.

FEALY.—Maud Fealy has closed her engagement as stock star with the Bellows company at Elitch's Gardens, Denver, and has returned to New York for rehearsals with Hearts Courageous, in which she will be leading woman.

CARVILL.—Henry J. Carvill has been engaged for Mrs. Fiske's company to play Haran in Mary of Magdala.

JEFFERSON.—Joseph Jefferson has purchased the Summer home of Edward A. Taft on Buzzard's Bay. Mr. Jefferson's holdings there now exceed 200 acres.

MANOLA.—Marion Manola will this season be starred in a new musical comedy entitled The Tinted Venus.

BARRIE.—J. M. Barrie has written a new play entitled Little Mary, in which John Hare will this season be seen in London with Nina Boucicault in the leading rôle.

WALSH.—A final decree of divorce has been granted Blanche Walsh in her suit against Alfred Hickman.

BARNUM.—George Barnum is rehearsing his company in this city in a new comedy entitled A Friend of the Family, and will open at Peoria, Ill., on Aug. 16. This will be Mr. Barnum's first appearance as a star. The character that he will portray is of the eccentric comedy order, in which line of work he has made many successes.

WALLER.—Mrs. Lewis Waller, the English actress, is at present playing Zaza in the principal towns of South Africa and is meeting with success.

SUTHERLAND.—Anne Sutherland has severed her connection with the Thirty-first Street Theatre, Chicago, and returned to New York to make plans for next season.

WYCHERLY.—Margaret Wycherly appeared last week at Larchmont in a performance arranged by W. N. Lawrence for the benefit of the local fire department. She played the leading role in a little Chinese drama entitled The Golden Flower, and gave an impersonation that, according to the reviewers, was remarkable for its accuracy and emotional power.

LESSING.—Madge Lessing arrived from England Sunday on the *Cedric*.

GILBERT.—Mrs. G. H. Gilbert was the subject of a veritable ovation when, on Saturday night, she appeared in a benefit entertainment at Siasconset, Mass.

LEWIS.—Mrs. James Lewis is visiting Mrs. John Schoeffel at her home at Manchester, Mass.

ELDRIDGE.—"Aunt Louisa" Eldridge has returned to New York after a vacation in the country.

ROBSON.—Eleanor Robson, with her mother, Madge Carr Cook, returned from England Sunday on the *Cedric*. Miss Robson declares herself to be particularly well pleased with her new Zangwill play, Merely Mary Ann, in which she will be seen on Oct. 26.

THE FOREIGN STAGE

LONDON.

Gawain's News of Plays and Players in England - Parker's Notes.

(*Special Correspondence of The Mirror.*)

LONDON, Aug. 1.

Alas! We have again had a woefully worrying week. In the first place, the continuance of the abnormally heavy rains has caused huge floods not only in all sorts of low-lying districts, but also in certain underground railways, such newspaper machine rooms and theatre stages which chance to have been built, as is often the case, near one or other of London's several disused and partially covered old rivulets and watercourses.

Such leading newspapers as *The Referee*, the *Weekly Dispatch*, the *Sunday Special*, the *Daily Express*, and the *Daily Mail* having their printing rooms below the street level on the Blackfriars' bank of the Thames, were speedily flooded out by the said river and its long disused tributary, the covered-over Fleet River or Fleet Ditch, so famous (or rather infamous) in the London annals of crime up to the end of the eighteenth century. Theatrical and variety folk were much exercised by *The Referee* coming out on Sunday night instead of Sunday morning, and all sorts of similar troubles and losses has Jupiter Pluvius caused the newspaper and theatrical world since I last had the honor of mailing to THE MIRROR.

As for those theatres which are, (as several West End playhouses built over or near such temporarily swollen and hidden-away rivulets as The Old Bourne, which gave its name to that ancient thoroughfare Holborn, and the old Twy Bourne, which bequeathed its name to that ancient hanging gallows, Tyburn Tree, those theatres had to undergo much pumping and bailing out under their respective stages, but, happily, no performance was interfered with.

To further add to what the late great orator, Burke, would have called "Our present discontents," Manager Arthur Bouchier, usually the cheeriest of cheery play providers, shed upon us this week for our only new West End play production a most ghastly and gruesome little one-act drama by way of front-piece to The Bishop's Move at the Garrick.

Bourchier has adapted this new playlet from a French dramatization of one of the most disturbing stories of your late much cerebrally disturbed citizen, Edgar Allen Poe. Bourchier called it The Soothing System, and in it he showed us the most awful antics of a mass of maniacs, many of whom were of strong homicidal tendencies. I have always held that madness is no proper subject to form the main basis of any play, be it farce or tragedy; that is, of any play intended for general human consumption in public playhouses. Bourchier has gone further in the horrible in such matters than has been done in any play I remember, excepting, perhaps, Beaumont and Fletcher's horrible "dark-house" drama, The Pilgrim.

Much as I love my Bourchier for his general blitheness and ability, I really hold that for presenting such a morbid mixture as The Soothing System he really ought to be ashamed of himself. I hope to be able to report in my next that this adaptation has passed into the Ewigkeit.

There was one new play to cheer us, and that was a melodrama of such wild unconscious humor that its very gruesomeness, being worked in the most extravagant vein, amused many, who, in order to see it, like myself, traveled all the way to that ancient Eastern borough, Stratford, which Chaucer was wont to describe as Stratford-atte-Bowe.

It was called Luke Raeburn, Sinner—and very sinful Luke was. He started by stealing a fine property; next he shot one who had a right to it, and calcined the corpse in a convenient furnace. Anon, after doing a little forgery and seduction, he essayed to stab and strangle the unsuspecting titled lady who had been his paramour. Then he tried to slay the hero; next he blinded the witness of his crimes with vitriol, and toward the end of his criminal career he chloroformed and carried off the hero's bride-elect after having broken into her bedroom and set fire to her little bed. There's a list of sins for you!

During the week we have also had much litigation. One case was that brought against that gilt-edged and giddy amateur actor, the Marquis of Anglesey, for alleged breach of contract with a professional stage manager, who had, among other things, been engaged to adapt The Second Mrs. Tanqueray for his lordship forsooth. The Marquis proved, however, that there had been no actual breach, and so won his case—only to pay the stage manager £50 that was still due for work done.

The second case was an action brought by Edith Langdon, a clever and melodious "principal girl" of pantomime, against Manager Robert Arthur for alleged breach of contract. Edith came off victorious.

The third law fight was the finish of the action brought by the at-present salmon-fishing Olga Nethersole against a provincial manager named James Bell for alleged infringement of her copyrights in Sappho. After Seymour Hicks, the expert chosen to read the play, had given in his evidence the Judge gave a verdict with damages in favor of the fair Olga.

I have already told you that negotiations were on concerning the production of Clyde Fitch's strong drama, The Climbers, in our metropolitan midst. I have now to state that actors Reeves-Smith and Sydney Valentine have just arranged with Frank Curzon to produce this play in the course of a few days at the Comedy, where Lewis Waller finishes his long and prosperous Monsieur Beaucaire season to-night.

From time to time during the last few years there have bobbed up reports of the likelihood of the production in this city of a musical version of Madame Sans Gene, the book by Henry Hamilton, the music by Ivan Caryll. What with the falling through of sundry syndicates; threats of litigation by Irving, Sr., who holds the English rights of the well-known French play of the same name, and what with this and what with that, the said musical Madame has never yet made her bow in public. I am now assured, however, that this comic opera will really be produced at the Lyric in the fall. It used to be said that Florence St. John would enact the Sans Geney heroine. It is not unlikely now, however, that it will be played by Ada Reeve, who this week has confessed to sundry interviewers that she thinks of running a theatre on her own account. It is also said that Evie Greene may play Madame Sans Gene.

My old friend, E. S. Willard, whose welcome London reappearance at the St. James on the 31st is eagerly awaited, has, I learn, just secured a new poetical play, written by Comyns Carr around those somewhat hapless lovers, Tristram and Iseult.

I am glad to hear that we are likely to have a histrionic visit anon from your popular favorites, E. H. Sothern and Julia Marlowe, who may give a series of Shakespeare revivals at Wyndham's Theatre, the owner of which, the cheery Sir Charles, has just gone off for a little holiday prior to reviving clever young Herbert H. Davies' clever play, Mrs. Gornuge's Necklace.

Sir Henry Irving's second son, Lawrence B., and that second son's charming bride, Mabel Hackney, have been playing his (the S. S's.) play entitled Richard Lovelace, around the South Coast this week. You will remember that this play was first tried on your side.

I rejoice to be able to state on Forbes Robertson's own authority that the report as to his baby daughter's blindness and the losing of one eye have been, as Citizen Mark Twain said of the report of his death, greatly exaggerated. The little one has had a temporary affliction of the eyes, but is now happily all right again.

For Cecil Raleigh's new Drury Lane drama, The Flood Tide (already secured by Charles Frohman for America), several interesting engagements have been made this week. These new players include Mrs. Beerbohm Tree, John Tresahar, Norman McKinnel, and Margaret Halstan. James M. Glover, old Drury's chef d'orchestre, is preparing the harmless necessary music.

Beerbohm Tree having just added Brandon Thomas, author of Charley's Aunt, and player of the Pope in The Eternal City, to his fine cast of Richard the Second due at His Majesty's next month, Thomas, a fine all round actor, will enact the difficult character of John of Gaunt. Oscar Asche and his clever wife, Lily Brayton, will respectively impersonate Bolingbroke and the Queen, Lionel Brough will play the small but important character that is simply called A Gardener, and Tree, of course, will enact the hapless monarch.

George Alexander has just gone holiday making in Ibseniand prior to straightening his provincial tour in September. Tree is rusticizing at Harrogate, a fine ozonic spot on the extensive Yorkshire coast. It may interest many American readers, by the way, to learn that there continually crops up in argument and in answers to correspondents the question whether Yorkshire County contains more acres than there are letters in the Bible. Yorkshire in this connection beats the Bible by about three hundred thousand.

A new big bacchanalian ballet is being prepared at the Empire—the one in Leicester Square. This latest choreographic composition is called Vineland.

In the forthcoming holidays bills at the Variety theatres, the names of American favorites loom large. These include Mr. and Mrs. Gene Hughes, who, since their recent return from "homeland," are even more successful and more laughter compelling than hitherto; Mr. and Mrs. Sydney Drew, whose "Yellow Dragon" sketch has achieved an immense success, and is now being eagerly sought by theatrical as well as variety managers; Blanche Sloan (sister of Jockey Tod), the New York News Boys, Alexandra Dagmer, Alice Pierce, Frank Lincoln, Horace Goldin, and the champion raconteur, George Fuller Golden.

Berte Cooke, who continues to do big business with his several Fatal Wedding companies, talks of presently producing on this side Citizen Theodore Kremer's drama, An Actor's Romance.

Madeleine Lucette Ryley's strong play, The Altar of Friendship, which failed at the Criterion through being wrongly cast at the wrong house, is being toured with great success by Mr. and Mrs. Charles Sugden and company.

Mrs. Craigie (otherwise John Oliver Hobbes), novelist and dramatist, has been very ill, but is now better. Last Thursday she was well enough to join Anthony Hope and his bride, Elizabeth Sheldon, in supping with James K. Hackett and his charming wife, Mary Mannering, at the Savoy Hotel.

The said James K. Hackett, who is sailing for your city to-day, has indeed been busy both in London and on the Continent, during his brief absence from Star Spangled Banner Land. Just before re-embarking for your Great Republic, I found him and his brilliant wife hard at work giving a secret copyright performance of a new play—a farcical sort of proceeding which has to be gone through in these old-fashioned islands before one can secure his own property in his own play. The would-be "copyrighted," instead of undergoing a simple process, such as prevails in your noble city of Washington, has to secure a theatre or it can be the merest hall so long as it possesses an acting license from the Lord Chamberlain. He must then insert at least one advertisement and post up at least one playbill. He can start mumbling his play with the aid of any kind friends, at whatever hour he likes in the morning, and he can charge what he likes for admission. A guinea is the usual charge, and usually when one pays it he gets it back after the show.

GAWAIN.

LONDON NOTES.

The Moody Manners Opera company, commence a five weeks' season at Covent Garden on Aug. 24. An orchestra of seventy performers and a chorus of great strength have been engaged, and such popular favorites as Romeo and Juliet, Faust, Lohengrin, Carmen, and Trovatore will all be given. The Cross and the Crescent, a new opera, will also be produced. The company will include Fanny Moody, Alice Esty, Zelie de Lussan, Joseph O'Mara, and Charles Manners.

H. Reeves Smith and Sydney Valentine are to be London's latest actor managers. Together they are making final arrangements for a lease of the Comedy Theatre, and hope to start operations early in October with Clyde Fitch's play, The Climbers, which has been so successful on your side. Lily Hanbury has been engaged as leading lady, and more interesting engagements will shortly be announced. They have already secured F. Marion Crawford's play based on his own novel, In the Palace of the King. Reeves Smith is an actor of sound experience, who made his first appearance on the stage in 1878 with Miss Heath (Mrs. Wilson Barrett) in Jane Shore. He played several seasons with Wilson Barrett at the outset of his career, and later was very successful at the Court, at the St. James' with Hare and Kendal, and with the Old English Comedy company under H. B. Conway and W. Farren. He will be best remembered of late years by his performance of Jack Chesney in Charley's Aunt with W. S. Penley. Sydney Valentine was for years a member of the Compton Comedy company, and after playing with Charles Wyndham in The Bauble Shop joined Sir Henry Irving, with whom he remained some years. He was very successful, too, at the Haymarket under Harrison and Maude, and is a very capable actor with a splendid voice.

Douglas Cox is going very strong at the Alhambra. A combination conjuring and illusion act will be given on Monday week by M. Servais Le Roi, Madame Talma, and Leon Bosco, who will supply the comedy part of the entertainment. The turn will last half an hour, and in consequence thereof the ballet of The Devil's Forge will be shorn of half its length.

Comyns Carr is again busy with dramatic work. He has completed a version of Oliver Twist for Beerbohm Tree, is at work on La Chatelaine for Wyndham, and also has commissions from Liebler and Company, of your city, to write a new play for Eleanor Robson, and from two or three others, among whom are E. S. Willard and George Alexander. Willard has both English and American rights of Carr's Tristram and Yseult. Carr's best work has been done in adaptations, among which Called Back, Dark Days, and Madame Sans Gene stand prominently, while Irving's play of King Arthur was also from his pen.

The Dead Heart, by arrangement with Sir Henry Irving, is to be revived at the Grand Theatre on Saturday night.

Martin Harvey starts on Aug. 17 on his four months' tour of the English provinces prior to his five months' tour of the United States and Canada.

A new drama by F. A. Scudamore, entitled The Biggest Scamp on Earth, will be produced on Monday next at the Surrey Theatre.

Vesta Tilley leaves England on Aug. 28 for the United States, where she opens her tour on Oct. 12 at Chicago.

JOHN PARKER.

ROME.

The Story of Adrienne Lecouvreur - Notes of Italy's Stage.

(*Special Correspondence of The Mirror.*)

ROME, July 20.

We have had several novelties during the last month, but not many successes even by our most noted authors, some of whom have only experimented their fads on the public.

Here is Carocci, for instance, who tries to show us how near a woman may edge sin without actually falling into it. He tells us of a young wife, to induce a statesman to accept an invention of her husband, goes to the minister, a known libertine, and flirts with him until he consents to accept the invention; and then she turns upon him, when he makes bolder advances. Fortunately, the minister is a good sort of a fellow, and keeps his promise all the same.

But the husband has his suspicions, and there is a quarrel between man and wife, after which the wife leaves the husband; to be reconciled in the end. A plot, perhaps, for a short stay, but not for a three-act play.

I will spare you the plots of our other failures. I may, however, mention a one-act idyll by Lucio Ambre, called An April Eve, written in verse and acted by Pierrot, Harlequin and Columbine. Pierrot, who is both bold and timid, truthful and a liar, proud and humble, comes on with Harlequin, one April Eve, in a perfumed woodland. He is in love with Columbine, whom he thinks to be a princess, but when he learns that she is only a poor innkeeper, he abandons her, and she consoles herself with Harlequin.

Pierrot then meets a fairy, and sings her praise in verses of his own composition. During this Harlequin and Columbine reappear and laugh at poor Pierrot, who strikes Harlequin. A duel is then fought with sticks, and Pierrot falls as if dead. But he has only scratched his little finger. So all ends well, and all are happy excepting Pierrot, for he cannot marry his fairy, who leaves him to return to fairyland since fairies cannot marry.

This trifle is written in the most exquisite verse. The love scenes between Pierrot and the fairy is truly beautiful, and deserves a place in classic, high comedy. It would, indeed, be a pretty piece for a drawing-room performance.

Oudina, by Marco Praga, is an attempt to transform a beautiful and poetic legend into a modern society drama.

Oudina is a dancer—a good, honest girl, well bred and well educated, whom a young, rich aristocrat marries against the consent of his family. He soon becomes jealous of his wife without reason, for she is devoted to him. But he insults her, and even strikes her, in his anger. She leaves him and returns to the stage for her living.

In the end, however, hearing that her husband is dying she returns to him, and nurses him tenderly and lovingly, until he finally dies. This ends the piece; but we are given to hope that Oudina has a happy future in store for her, for she has a good friend who is ready to give her his name whenever she will accept it.

This is the most successful new piece of the season, and many consider it to be Praga's best work.

Strong as Death, by Pauzacchi, although played by Tina di Lorenzo, is not a pleasant subject. A married woman, separated from her husband, is living with a lover, yet carrying on a secret correspondence with her husband. The lover's jealousy is terrible. His love is not a passing whim, it is as "strong as death," and when the unfaithful wife is going to be reconciled to her forgiving husband, he, in a moment of madness, commands her to elope with him. She refuses, and he kills her, just as the husband appears. "I have killed her," cries the lover to the husband, "to save her from your embraces." These words are taken from the last words spoken by André, in Dumas' (*père*) play of the same name.

In no other country in the world would such a play be tolerated. Here it is called "grand."

The great success of Cilea's opera, Adrienne Lecouvreur, has brought the true life of this heroine to the fore. She was born in 1692. Her father was a hatter, and had a shop near the Comédie Française. Thus often seeing actors and actresses she became in love with their art, and in time made her appearance at the Comedie, where she soon took rank among the most famous actresses of her day. Voltaire and Maurice of Saxony were her adorers, the former writing verses to her in life, and even after her death, and he helped Maurice with money when he was in poverty.

It is not true, however, that she was poisoned. She died on March 20, 1730.

"When playing," writes one of her biographers, "she was wont to laugh when the public laughed and treated the audience like a friend.

In 1718, when Adriana played in the Comédie Française the theatre was lit with candles, and forty-five of these served to light the house, stage, dressing-rooms and passages.

She was a pioneer of the realistic school. She was simple, noble and natural, and was the first actress who gave up a singing intonation to her lines. She was also the first actress to dress her parts and to wear a queen's or a peasant's costume, according to the role. And with each costume she took its tone without fatigue or ostentation. In a word, she made truth alone her study.

In person, according to the chronicles of the time, she was of medium height, but beautifully proportioned. Her bearing was frank and noble, and her head well poised. Her eyes shot fire, her nose was aquiline, and her mouth was charming, as also was her manner. She had also the rare gift of expressing joy, sadness, terror, pity, and every passion of the soul without a movement of her hands or person.

She was also the first French actress to be received and sought for by society, and, whether on the stage or in the drawing-room, she could hold the sceptre of Grace and Genius; command, adoration and respect.

Men and women sought her company and friendship. She herself writes in one of her charming letters: "It is now quite the fashion to dine with me, since certain duchesses have done me that honor. But I do not care to shine. I take more pleasure in hearing people talk than in talking myself. I perfer to be with good, clever people than to be deafened by all the insipid flatteries showered on me."

Her perfect diction she owed to the Grammarian Dumarsais, to whom she was grateful all her life for having taught her the "soul of words."

Among the great men, who were her devoted friends, were Voltaire, Fontenelle, Dumarsais, D'Argentel, Count Caylus, Richemont, Maurice of Saxony, and d'Allaiural, her first biographer, who says that no actress ever appeared on the French stage with such splendid success as Adrienne Lecouvreur.

The youngest professor in the world is decidedly young Spalding, a boy of only thirteen years of age, who has recently been made professor of music at the Bologne Conservatorio. At the solemn ceremony of installation the director of this institution called the boy-professor "the little Paganini, who will, in time, become a big—a very big one."

We must watch the name of Alberto Spalding.

S. P. Q. R.

AUSTRALIA.

News, Notes and Gossip of Theatrical Matters in the Antipodes.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., July 10.

The pantomime of Dick Whittington has concluded its run at the Royal and the company has been disbanded and their place in Sydney taken by Williamson's Circus Girl company, fresh from a very successful nine months' trip through Maoriland. The principals include Fred Graham, Hugh J. Ward, Rose Hamilton, and Lillian Digges.

Frank Thornton, after revivals of Sweet Lavender and The Private Secretary, is now appearing in The Strange Adventures of Miss Brown.

The bill at the Tivoli has been especially strong lately, including Frank Yorke, Ted Box, K. Anderson, Eileen Murray, the Boisettes in their turns, Wild West and Up the River, and Seely and West.

Mark Hambourg, the Russian pianist, had a very prosperous season at the Town Hall. Supporting him were Doris Hambourg, Mabel Batchelor, John Lemmone, and George Boyle.

Fitzgerald's Big Circus still draws well. Their latest sensation is the diving horses. Wirth's Circus is now in Brisbane.

Florence Schmidt, the Queensland soprano, was married recently in London to Frank Derwent Wood, the well-known sculptor.

Pollard's Opera company are to tour China, the East and America. Harold Carr, late of Bland Holt's company, will play the lead.

Edward Lloyd has concluded his successful Australian tour.

The Bovis Brothers have finished with Richards and return to fulfill London engagements.

J. C. Williamson paid a flying visit to Melbourne to see the final rehearsals of My Lady Molly, which is proving a very acceptable bill of fare at Her Majesty's Theatre.

It is probable that Belasco and Long's The Darling of the Gods will be seen over here shortly.

Herr Albert Francik, the Bohemian violinist, has returned home via America.

It is definitely stated that the new theatre now rapidly approaching completion on the site of the burned out Her Majesty's will be ready for occupancy on Aug. 1, when J. C. Williamson will open a season with the Royal Comic Opera company, which has just concluded a successful Melbourne season with Lady Molly and is off for a Westralian season.

A double event of unusual interest will be the opening of the rebuilt Her Majesty's Theatre and the reappearance on the stage of J. C. Williamson, which will occur on Aug. 1.

I had an opportunity of inspecting the new theatre this week, and it promises to be a handsome addition to our playhouses. The proscenium opening is twenty-eight feet high by thirty-two feet wide. The fourth tier is done away with, and the present gallery, which provides seating accommodation for one thousand, is in every way an improvement on the old family circle. A new entrance is being made in Market Street, the main marble staircase to the dress circle being in Pitt Street. Blue will be the prevailing color of the decorations and upholstering.

The actor manager's reappearance will celebrate the twenty-ninth anniversary of his first appearance, and we shall see him in one of his most famous impersonations, that of Kerry. On the same evening we are to have the first Australian production of David Belasco's Madame Butterfly.

Mr. Williamson's last appearance here was about ten or eleven years ago with The Royal Comic Opera company (Williamson and Musgrave), when he gave us a most humorous Van der Koopen in La Cigale. Williamson will be remembered by many on your side. Seven years with Wallack's New York company, a member of Charles Wyndham's first company, three years with McCullough and Lawrence Barrett at the California, a hundred nights in Struck Oil at the London Adelphi, and a similar number of appearances as Shaun in Arrah-na-Pogue, followed by a round world tour before finally settling down as an Australian manager. This record should give Williamson's reappearance more than an Australian interest.

Maggie Moore is in her last week at the Palace Theatre, and then returns to America to rejoin her husband, Harry Roberts.

Charles Holloway will soon commence a Sydney season at the Criterion, with Two Little Vagabonds.

J. C. Williamson has completed negotiations with Beerbohm Tree for the Australian productions of The Eternal City and Resurrection. Julius Knight and Maud Jeffries head the company, which is due to open in Melbourne next September.

Harry Plimmer, an Australian, who recently visited on your side, and the Misses Susie Vaughan and Walshe, of the now disbanded Brough Comedy company, have joined the Neil-Frawley company.

George Musgrove's Sweet Nell company is being well received in New Zealand. Musgrove, who has just returned from that colony, states that at the close of the season there the company will visit Westralia.

Carrie Moore, the clever young Australian actress, who will soon go to London under engagement to George Edwardes, is to have a farewell benefit in Melbourne next Wednesday.

J. F. Sheridan has had a good time up in North Queensland and is about to give a Melbourne season.

Williamson's Musical Comedy company has gone to Tasmania.

The Neil-Frawley company began their Sydney season at the Palace Theatre with Secret Service. Their Melbourne season concluded with a production of Madame Sans Gene, with Miss Van Buren in the title-role and Daniel Frawley as Napoleon. Fouché was ably played by Shaw, who was associated with the American production. Harry Plummer, Harrington Reynolds, and Blanche Douglas also did well in their respective parts. Madame Sans Gene has already been produced here by the Brough company.

Anderson is running two Sydney theatres at present, Man's Enemy at the Lyceum and Struck Oil at the Palace. Maggie Moore, John F. Forde, and J. P. West appear in their old parts of Lizzie and John Stofel and Deacon Skinner, respectively.

Harry Rickards' newest stars at the Tivoli are Rudinoff, the society entertainer, and Fred Hallen and Molly Fuller, who have just arrived from your side, in A Desperate Pair.

Inaudi, the lightning calculator, has just returned from a New Zealand tour under Rickards' management.

The Boisetts, pantomimists, and J. W. Winton are now at Rickards' Melbourne Opera House.

Bland Holt is producing The Breaking of the Drought at the Melbourne Royal.

J. F. Sheridan is in The Lady Slavey at the Melbourne Bijou.

In Adelaide, S. A., Willoughby and Grech are staging Mistakes Will Happen, and Musgrove's Opera company is appearing in The Thirty Thieves.

In Brisbane Charles Holloway's company is appearing in Frank Scudamore's Because I Love You. The production of Two Little Vagabonds by the same company, in which Beatrice Holloway and Sophie Lashmore played the leads, met with success.

Hugh J. Ward has made his Australian debut in legitimate drama with the Neil-Frawley company. Ward has been in Australia for nearly four years, coming over here originally with A Trip to Chinatown. He is a prime favorite here, and his change to drama has in no way lessened his popularity.

The Royal Comic Opera company has gone west to open J. C. Williamson's new theatre in Westralia with a production of The Toreador.

Alfred Hill, the Maoriland composer, lately conducting the orchestra for Williamson's Are You a Mason company at the Sydney Palace, has not gone over to New Zealand with the company, but will wait here to direct the production of his Maori opera, Tapu.

Cuyler Hastings and Williamson's Sherlock Holmes company are doing great business at the Royal, where they are now in their last week. Sherlock Holmes, If I Were King, and The Christian have been produced. Their place in Sydney will be filled by the Neill-Frawley company, who have caught on in the Victorian Capital in Arizona.

William Anderson's melodramatic season at the Lyceum is a pronounced success, the theatre being packed at popular prices.

Musgrove's Sweet Nell company will play a return Sydney season, and Nellie Stewart will say au revoir to us, as she leaves very shortly for England, via America. I hear on good authority that George Musgrove contemplates closing his Australian ventures, and confining himself to his English business. His Melbourne productions of A Midsummer Night's Dream and As You Like It have evoked nothing but praise; the mounting of the two plays is said to have cost him close on £8,000. The company will probably disband at the close of its Sydney season.

Sweet Nell had a triumphant march through New Zealand, and Musgrove must have coined money with his Australian tour of this pretty play. *On dit*, that Nellie Stewart may be seen over on your side in this play.

Musgrove is now sending over to New Zealand The Fortune Teller, The Wizard of the Nile, and The Serenade. The company is made up from his comic opera company and the one that recently played The Thirty Thieves.

Albert Grau, who came out to Australia to play Lord Jeffreys in Sweet Nell, has started a

Conservatoire in Sydney, and already has a large following.

Allan Hamilton, one of the best known of our advance agents and managers, and who recently concluded an eight years' engagement with Robert Brough, has signed on as manager for George Musgrove, a position up to recently occupied by T. P. Hudson, who is now managing on his own account in India and the East.

During the farewell Sydney season of the Sweet Nell company, Madeleine Lucette Ryley's Mice and Men and Haddon Chambers' Dolores will be seen here for the first time.

E. NEWTON DALY.

HAWAII.

Theatrical News from the Island of the Pacific.

(Special Correspondence of The Mirror.)

HONOLULU, July 24.

The Stine-Evans combination American Comedy company have closed after six successful performances in the Hawaiian Opera House, presenting three comedies, Mama's New Husband, Where is Cobb, and Brown's in Town. The company was good and the musical and dancing specialties were particularly appreciated. Business fair, this being the slack season of the year in Honolulu for theatricals.

The company goes from here to New Zealand and later Australia. The manager, Mr. Duval, reports that he has made arrangements for several prominent artists to play in Australia next Winter and Spring and incidentally to play Honolulu en route.

At the Orpheum the Lyceum Stock company, a local and semi-amateur combination, is playing to fair business and presenting The Private Secretary, Trixa, and Held by the Enemy in a fair fashion. There is nothing else visible upon the theatrical horizon.

ALLAN DUNN.

IN SUMMER PLACES.

Harry C. Browne, who will remain at his Summer home at Quaker Hill, Conn., until the latter part of the month, has been engaged by Henri Grossett for the support of Eugenie Blair in Zaza and Magda.

George M. Fenberg, manager of the Fenberg Stock company, will spend a week at Findlay, Ohio, with his parents before opening his season at Haverhill, Mass., on Sept. 7.

Marie McNeil is spending the Summer near Meadville, Pa.

Estelle Wentworth, formerly prima donna of A Chinese Honeymoon, is spending the Summer in company with a number of friends at Moosehead Lake, Maine.

Blanche Ring has returned from a brief sojourn in the Maine woods.

The Faust Sisters, last season with Weber and Fields, have been engaged for this season with The Show Girl. They are visiting their brother, Ted D. Faust, at Columbus, Ohio.

Mr. and Mrs. Harry Weaver are the guests of Mr. and Mrs. Horce McVicker at their home in the Highlands of Navesink.

Mr. and Mrs. Charles Richmond are summering at Asbury Park.

Maurice Hedges, who will not go on the road this season, is visiting his friend, Neil McNeil, at Atlantic City for a few days, after which he will spend several weeks in New York.

Coralyn Maxwell, who has again resumed the role of Eugenie in The Heart of Chicago, and Aloys Hers, of St. Louis, have been the guests of friends on the St. Joe River, Mich., for the past two weeks.

Albert Parr, last season with The Prince of Pilsen company, will return to New York on Aug. 13 from Moosehead Lake, where he has been summering. Mr. Parr is considering an offer from an Australian manager.

C. Russell Sage, who has been engaged to support Mary Mannering next season, has resigned from the Proctor Stock, and left on Saturday for Mexico City, where he will be a guest at the American Club for some time.

J. Neill McLeod is spending his Summer between his home in Winnipeg, Man., and his camp on one of the Ten Thousand Islands, in the Lake of the Woods, Ont.

After a continuous and successful season of sixty weeks, Madame Adelaide Herrmann, at the close of her engagement at the Temple Theatre, Detroit, will take a few days much needed rest at Mt. Clemens before returning East.

Mr. and Mrs. William L. Raynore and their daughter Edythe are spending the Summer at Wildwood-by-the-Sea, N. J. They have signed with J. H. Wallick's production, Through Fire and Water, for this season.

Robert M. Edwards is at Asbury Park.

Addison Pitt has been acquiring his coat of tan at Portchester, N. Y.

Florence St. Leonard, of Mrs. Leslie Carter's Company, who has been spending the past five weeks at Banff Springs, N. W. T., has returned to this city and will spend the rest of her vacation at Sea Gate.

Marie Bingham is the guest of Mrs. Edwin Arden at her Summer home at Atlantic Highlands.

MT. CLEMENS, MICH.

The newcomers this week are Mr. and Mrs. Sam Lewis, who will remain here for about three weeks; Sam Edwards, Francis Stuart, and Sophie Brant are also here for a brief vacation before starting their Western vaudeville season—a new departure for Sam. The two bees, as Harry and Flora Blake term themselves, passed through here on Aug. 2, and stopped long enough to look over the town from a carriage and take a mineral bath. Mrs. Sam Scribner last week came up from Detroit to see the Detroit Elks lose a game of baseball to our boys here. Eleanor Falk is here taking the baths. Mr. and Mrs. Joseph Carroll left last night for New York, as did W. S. Ross, Charles D. Nelson (who will join Ward and Vokes at Boston), Jay Quigley, and Maud Cleveland. The latter to begin rehearsals with The Fatal Wedding company. William E. English, with Mrs. English and their child, has returned to Indianapolis after a rest here, while J. J. Dowling, Jr., has gone to Bensonhurst, L. I., for a fortnight. Colonel and Mrs. E. M. Graves left for Hartford yesterday (Tuesday). Whittaker and Hicks have began rehearsals of their A Country Kid company, which will open here on Aug. 17.

CHARLES W. YOUNG.

EDGARTOWN, MASS.

One morning last week at two o'clock an alarm of fire rang out. The alarm consisted of one lone fisherman, who ran through the village street crying "Fire" (I thought at first he was calling out "Fish"), but it was a fire, sure enough. A small store house on the water front had caught fire and the fire department turned out most nobly, and soon had the blaze under control, a few buckets of salt water proving very effectual. Harry Odlin, Frank Keenan and myself lent valuable aid by calling out "Fire!" every few minutes. Keenan arrived here in the midst of a gale and is now "rusting" at his lovely cottage. Mrs. Keenan and the rest of the family are with him. W. S. Harkins, formerly leading man with Joseph Jefferson, is spending a few weeks on Chappaquiddick, a suburb of Edgartown. I went on a trip to Onset the other day—an excursion—and while there I took a trolley ride over to Buzzard's Bay to see Joseph Jefferson, only to learn that he had gone fishing with Grover Cleveland. I found Joseph Jefferson, Jr., at home, so I took dinner with him, and afterward we drove over to the handsome home of Andrew Mack. On the way I met Sherman Rowles, formerly with Neil Burgess, and also saw the old prize-fighter, Patsy Sheppard, who has a place at Onset. I took my baseball team over to Vineyard Haven yesterday, but we were not in it, being beaten by a score of 3 to 1—not a run earned on either side.

PERCY PLUNKETT.

AT THE THEATRES

Academy—The Christian.

The season at the Academy of Music opened last Thursday night with a revival of The Christian, presented by Liebler and Company, and played by an excellent organization that included a number of players who had before appeared here in the drama. The large stage of the Academy gave opportunities for a fine scenic display and for effective groupings of supernumeraries. These opportunities were grasped by the stage director, Oscar Eagle. The mob scene was especially well done—better, indeed, than it has been done before—and it aroused the onlookers to great enthusiasm. The audience almost completely filled the great house, and was generous in giving evidence of its appreciation of the players and the play.

Edward Morgan presented again his strong, dignified and thoughtful impersonation of John Storm, which long ago won the admiration of New York playgoers. Clara Blandick was a new and a welcome Glory Quayle. In the earlier scenes she played in a sprightly, youthful fashion that at times seemed a trifle overvivacious. Her more serious work was better—being very sweet and womanly—and in the highly emotional scenes she realized almost fully the possibilities of the role.

Thurlow Bergen was an excellent Horatio Drake in feeling and expression, though he presented a figure rather too romantic for the part. Harold Hartsell, as Lord Robert Ure, disclosed admirably the sinister villainy of that gentleman. Other well known actors in the cast who gave the excellent impersonations that were to be expected of them were Clarence Handyside as Lord Storm and the Faro King, George Woodward as Archdeacon Wealthy, Frank C. Bangs as Father Lumpligh, Guy Nichols as Parson Quayle and the Manager, and Stanton Elliott as Brother Paul.

Beth Franklyn was a most sympathetic Polly Love. She touched the pathos of the role truly, and her acting was most graceful. Georgia Dickson played Mrs. Callender in genial, hearty fashion. The other female roles were in the capable hands of Carrie and Edith Merrilees, Evangeline Irving, Jessie Bradford, and Mrs. A. Perrin.

New Star—Black Patti Troubadours.

The New Star was opened for the season on Saturday evening, August 8, with the Black Patti Troubadours, under the management of Voelckel and Nolan, as the attraction. The farcical skit, Darktown's Circus Day, opened the bill with Bob Kelley, Allie T. Gillman, Leslie Triplett, Ed Green, Billy Ward, Anthony Byrd, Will Cooke, and Ida Fercen in the leading parts. Black Patti rendered several selections with great success, and later appeared with the entire company in scenes from grand operas, which were loudly applauded. William Nichols, a clever mimic, gave some imitations, and there were many other features of great merit, which help to make the entertainment one of the very best of its kind. The big theatre was crowded, and judging by the enthusiasm of the first-night audience the New Star is in for another big season. Next attraction, Two Little Vagrants.

58th Street—Three Wives To One Husband.

The last week of the Summer season was devoted to the presentation of the comedy, Three Wives to One Husband, the leading roles being in the hands of Edna Archer-Crawford, Robert Cummings, Verner Clarges, Arthur Buchanan, and Ada Levick. Others who appeared were Richard Lyle, Giles Shine, Joseph Green, Albert Veazie Leslie Bingham, and Lorna Elliott. Mary Madden and Hughey Flaherty appeared between the acts. The regular Fall and Winter season began yesterday with The Slaves of the Mine as the attraction.

Third Avenue—The Limited Mail.

The Limited Mail opened its season at the Third Avenue Theatre yesterday afternoon to a crowded house of enthusiastic admirers of the melodrama. The same thrilling railroad scenes that have entertained thousands again had the same effect. Those worthy of mention in the cast were Miss Beatrice as Jim Jarland, James E. Marshall as John Giddings, Frank Halstead as Zeke Harland, Harry Laurence as Barney O'Reagan, Dave Livingstone as Jack Hawkins, Clara Rose Hubner as Nellie Harland, Nana Barnes as Clara Giddings, and Ida Mae Farrington as Nancy Harland and Miss Placer. Next week, Down by the Sea.

At Other Playhouses.

MANHATTAN.—The Earl of Pawtucket continues its wonderful success.

MAJESTIC.—The Wizard of Oz attracts the theatregoer as ever.

MADISON SQUARE GARDEN.—Otoyo proves a welcome open air performance.

NEW STAR.—The Black Patti Troubadours are the attraction.

NOTES OF OPENINGS.

Murray and Mack's attractions will open as follows: Murray and Mack in A Night on Broadway at Philadelphia on Aug. 31; Holty Tolty at Binghampton, N. Y., on Aug. 17; Shooting the Chutes at Saratoga, N. Y., on Aug. 13, and Willard Simms' Pickings from Puck at Bridgeport, Conn., on Aug. 24.

E. H. Sothern, in The Proud Prince, in Detroit on Sept. 28.

W. A. Brady's attractions will open as follows: Grace George, in Pretty Peggy in Brooklyn on Sept. 21; Wilton Lackaye, in The Pit in New Haven on Nov. 16; Girls Will be Girls, in Boston on Sept. 7; two Foxy Grandpa companies at Young's Pier, Atlantic City on Aug. 10, and at Kingston, N. Y., on Aug. 31; three 'Way Down East companies, in Asbury Park, Atlantic City, and Minneapolis on Aug. 20, 24 and 30, respectively.

Tim Murphy, in The Man from Missouri, on Sept. 3.

Julia Marlowe, in H. V. Esmond's Fools of Nature, at New Haven on Sept. 21.

Walker Whiteside, in We Are King, at Battle Creek, Mich., on Sept. 2.

The Crisis, with Isabel Irving, on Sept. 28 for a season of forty two weeks.

Mrs. Le Moyne in Lady Berinthia's Secret, in Detroit on Sept. 14.

Ulysses, at the Garden Theatre, on Sept. 15.

The Four Cohans in Newport on Sept. 3.

The Governor's Son in Peekskill, N. Y., on Aug. 29.

The Winning Hand at the Metropolis Theatre on Aug. 15.

The Edouard Waldmann company on Oct. 2.

Rehearsals of New York Day by Day will begin this week under the direction of Charles P. Rice. The tour of the company will begin on Sept. 7 in New England.

A Wayward Son at the Grand Opera House on Oct. 12.

Goodhue and Kellogg's Hello, Bill, at Montreal, Canada, about Aug. 7.

The New Eight Bells at Warwick, N. Y., on Aug. 17.

Broadhurst and Currie's attractions as follows: A Fool and His Money at Scranton, Pa., on Sept. 1; Nat M. Wills, in A Son of Rest at Saratoga Springs on Aug. 11; Mason and Mason, in Rudolph and Adolph, at Plainfield, N. J., on Aug. 31; Mr. Jolly of Joliet, with Edward Garvie, at Bethlehem, Pa., on Aug. 31; George Ober, in Broadhurst comedies, on Aug. 31 at Annapolis, Md., on Aug. 31.

Spencer and Aborn's revival of Miss, with Nellie McHenry in the title role, at Newark, N. J., on Sept. 7. Hearts Adrift, Langdon McCormick's melodrama, which they produced late last season, is to open at Scranton, Pa., on Sept. 7. The leading part in this production is to be played by Edward L. Snader.

Railroad Jack opened its season at Conneaut, O., on July 30, under the management of Madelon Caufman. J. W. Leigh is the advance representative.

Rowland and Clifford attractions will open as follows: Over Niagara Falls, at the Alhambra Theatre, Chicago, Ill., Aug. 16; Over Niagara Falls (B) will open at Peru, Ind., Aug. 19; Over Niagara Falls (C), at Racine, Wis., Aug. 21; The Game Keeper (Eastern), at Marion, Ind., Aug. 25; The Game Keeper (Western), Aug. 28.

That Imprudent Young Couple on Sept. 1.

Missouri Girl (Eastern), at Sycamore, Ill., Aug. 22.

Old Arkansaw, at Marengo, Ill., Aug. 27.

Missouri Girl (Western), at Marengo, Ill., Sept. 3.

Shamus O'Brien, in Chicago, on Aug. 9.

Verbeck and Smiley's Near the Throne, at Oil City, Pa., on Aug. 21.

Handel V. Phasey's British Guards Band, now in rehearsal, at Willow Grove Park, Philadelphia, on Aug. 16.

The Telephone Girl, which will make a trip to the coast, in Harrisburg, Pa., about Aug. 31.

Otoyo, at Buffalo, on Sept. 7.

The Princess Chic, under the direction of John P. Slocum, at the Great Northern Theatre, Chicago, on Aug. 23.

GOSSIP OF THE TOWN.

Frank E. Jamison arrived in New York Sunday after a six weeks' trip through the Maritime Provinces with the May Mannering company, and with Mrs. Jamison, celebrated his silver wedding yesterday (Monday).

Maude Knowlton has been engaged by Liebler and Company for leading woman with Edward Harrigan in Under Cover.

Lee Shubert arrived from abroad on Saturday on the *Philadelphia*. Among his announcements are that a French version of Dolly Varden will this season be put on at the Folies Bergere, Paris; that he has acquired an historical drama for the use of Aubrey Boucicault, and that fifty chorus girls have been engaged for the Shuberts' attractions. Mr. Shubert's other announcements have been previously made in THE MIRROR.

The press clipping bureau of Frank A. Burrelle, in the Burrelle Building at 2 West Nineteenth Street, was damaged on Sunday morning by fire, thousands of clippings being destroyed. A collection of three thousand obituary notices of Collis P. Huntington, which were to have been mounted for permanent preservation, were lost, while other irreparable clippings, including a part of Mr. Burrelle's private collection, were also burned.

W. R. Daly, of the Pennsylvania company, was taken ill at the Tuesday matinee in Washington last week. Tony Murphy was wired for and came from Philadelphia in time to take Mr. Daly's place at the night performance.

Jeannette Lansford made her debut in Slaves of the Mine last week at Washington.

Mabel Lloyd, one of the principals of Otoyo on the Madison Square Roof-Garden, last Tuesday saved Vivian Marston from drowning at Bath Beach. Miss Lloyd has been engaged to prepare the new dances and drill the enlarged chorus for Otoyo preparatory to its going on the road.

David Belasco announces that, in view of the success achieved by Mrs. Leslie Carter in Boston, Philadelphia and Chicago, the only cities in which she was seen after her New York engagement at the Belasco Theatre last season, he will continue to present her in Du Barry during the approaching theatrical year. Mrs. Carter's tour will commence in October, when she will inaugurate a series of "farewell" Du Barry performances at the Belasco Theatre, and after a visit to the most important cities of the country will go to London. Mrs. Carter is spending the Summer at Shelter Island.

C. B. Dillingham's production of The Jockey, with Frank Daniels, began rehearsals last week. The company includes Louise Gunning, Marion Harte, Alfred Hickman, Gilbert Clayton, Paul Decker, Frank Reicher, and a chorus of seventy-five.

John C. Fisher has engaged Anne Tyrell to take the role formerly played by Edna Wallace Hopper in The Silver Slipper.

Mrs. Ralph Stuart (Edith Ramsey), who has been dangerously ill with partial paralysis at her home in Navesink Highlands, is somewhat improved, and the physicians hope for her recovery.

Frank Daniels and his supporting company in The Jockey began rehearsals at the Criterion Theatre on Thursday.

Dave Seymour returned to New York yesterday after a Summer spent in the White Mountains and the resorts of the Maine coast.

Louise C. Courtney, daughter of the late William Courtney, the tenor, and Louise Gage Courtney, the vocal teacher, was married to Jackson P. Searle, at St. Peter's Episcopal Church, in this city, on Aug. 9. Last season Miss Courtney sang the role of Arabella in Mr. Pickwick for a time, and she is regarded as a soprano of great promise. Mr. Searle is well known in New York as a church choir soloist.

Lillian and Nellie Claire, the child actresses, who have been seen in a number of important productions in New York during recent seasons, have been engaged to play Eliza Lou and Abraham in Tess of the D'Urbervilles on the road this season.

Rehearsals of George Ober's Company in George H. Broadhurst's comedies will begin on Monday at the Tecumseh Club rooms. The tour will open at the New Colonial Theatre, Annapolis, Md., in What Happened to Jones.

Gertrude Haynes, who is spending the Summer at Algonac, Mich., had a narrow escape from death by drowning on Wednesday afternoon last while bathing. She is quite a good swimmer, but ventured out too far, and was just going down for the second time when she was rescued by Robert McDuff, the boy tenor, who kept her head above water, and used his trained voice to good advantage in shouting for help.

Patrice will open her season in Driven from Home at the Academy, Buffalo, N. Y., under the management of Mittenthal Brothers, on Aug. 20. Among those engaged are Charles Hutchinson, Hal Clarendon, Luther Hyde, and Hubert Colby.

Harriet Hubbard Ayer will give a lawn party in the interests of the National Art Theatre Society at Atlantic Highlands on Sept. 5, to which all persons interested in the work of the society are invited. Many prominent persons in the profession will assist.

W. E. La Rose will soon finish a very pleasant Summer season with the Grand Valley Stock company at Brantford, Ont. He is engaged for the coming season by Travers Vale for his The Old Plantation company. Before beginning rehearsals he will spend a few days' vacation at his home in Lake View, Ill.

Joseph J. De Grosse will star this season in The Merchant of Venice, with Ida May Park as Portia, under the management of Shipman Brothers.

Beryl Hope will be seen this season under the management of Sullivan, Harris and Woods in For Her Children's Sake, playing the leading role. She has been leading woman of the Academy Stock company at Buffalo during the past Summer.

Lucile Watson has returned from Gloucester, Mass., and is rehearsing with The Lighthouse by the Sea company.

PROFESSIONAL WOMAN'S LEAGUE.

The Professional Woman's League devoted yesterday afternoon to a business meeting. Mrs. Edwin Arden presided over a large assemblage of prominent members. Special arrangements were made for the annual banquet, to be held this year in the Waldorf Astoria on Nov. 16. Mrs. J. S. Ferguson, the chairwoman of this department of the League, reported all plans progressing favorably and that a vaudeville entertainment would be given in connection with the bazaar, for which the assistance of many celebrities had been promised. Some matters of importance toward the promotion of the Greek play, announced as a League benefit to be given in October, were attended to. August 17, Dramatic Day, will be directed by Lavinia Shannon. Another bazaar meeting will be held on Aug. 31.

NEW THEATRE FOR SARATOGA SPRINGS.

Colonel Abraham Daniels is to build at Saratoga Springs a new theatre upon which work will soon begin. The house will have a seating capacity of 1,622 people. There will be a floor for lodge rooms and a ball room upon the floor above the playhouse.

TRANSATLANTIC TRAVELERS.

Otto Weil returned from Germany last week.

William Stephens, Percy Lyndal, and Louis Payne were among the passengers on the *Marquette*, which arrived from England on Wednesday.

Mrs. Louis Aldrich has sailed for Europe to join her daughter, who is now in Paris.

John Philip Sousa and his band, A. Baldwin Sloane, Al Mackenzie, Fred. G. Latham, Maud Hobson, Fay Davis, Pauline Chase, Andrew Mack, Stanislaus Stange, Yvonne Rivers, Charles Russell, William Courtleigh, George Huntley, and A. H. Hummel were passengers on the *Cedric*, which arrived from England on Sunday.

S. F. Nixon returned to New York from Europe on the *Cedric* last Sunday.

Mrs. Spooner and her party sailed on the *St. Paul* last week and will arrive in New York on Aug. 15. The season at the Bijou Theatre, Brooklyn, will open on Aug. 24.

Len B. Schloss, who has been abroad for the past four years, and his wife, Rosie Eaton, arrived on the *Philadelphia* on Aug. 8.

OBITUARY.

Eaton Stone, the famous old circus rider, died at Nutley, N. J., on Aug. 8, after an illness of several years. He had lived in retirement since late in the sixties, and his name was almost forgotten, but in his day he was the foremost performer in his line in the world. Mr. Stone was born at Burlington, Vt., in 1818, and at the age of fourteen he joined Buckley and Weeks' Circus. During his career he devised and performed many feats of daring, and he appeared in all the important cities of the United States and Europe. He made a considerable fortune in the circus business, and upon retiring he went to live on an estate that he had purchased in New Jersey. His death had been expected at any moment for more than a year.

Phil May, the noted illustrator and a member of the staff of "Punch," died in London on Aug. 5, after an illness of many months. He was but thirty-nine years old, and had already won the position of the foremost draughtsman of the time. In his youth Mr. May played small roles with a provincial English company, and also painted scenery and designed costumes. Later he worked as an illustrator on English and Australian publications. Success came to him a dozen years ago, after his constitution had been broken by privation. The last years of his life were filled with physical suffering and enormous success in his art.

Alice France, one of the last surviving members of the noted France family, died sudenly in her lodgings in this city on Aug. 5. She had suffered for several years from injuries received in a street car accident, and had long since terminated her career on the stage. She was fifty-five years old. The remains were buried last Thursday by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

Irene Everett, who was prominent on the stage a few years ago, died at a sanitarium at Green Farms last week, of pleurisy. She had suffered from a nervous malady for a long time and had but rarely visited New York. She was the widow of the late David Hayman.

Mrs. Catherine Moretti-Hanson, at one time prominent in New York as a singer, killed herself in Washington, D. C., last week by inhaling illuminating gas. The body was found in her apartments on Aug. 9.

Arline Miller, the infant daughter of Mr. and Mrs. Frank F. Miller, died in Baton Rouge, La., on July 24, aged eleven months. The interment was made in Magnolia Cemetery, Baton Rouge.

Edwin Davis Wolffe, a builder of theatres and a prominent member of the Elks, died suddenly at Norfolk, Va., on July 19.

Edwin L. Gorham, leader of the orchestra at the Lyceum Theatre, Elizabeth, N. J., died at Jersey City on Aug. 6.

MATTERS OF FACT.

Springer Brothers, managers of Springer Opera House, Columbus, Ga., are now booking independently, securing their attractions through THE MIRROR.

T. H. Winnett has secured a new Servian drama by Arthur Lazzi, entitled Love and a Throne, and he has also obtained Winchester for stock and repertoire purposes.

The Canada Great Eastern Exhibition will be held at Sherbrooke, Ont., week of Aug. 31, and is the means of bringing 50,000 visitors to that city. A first-class attraction can do a highly profitable business during the festivities. The time should be negotiated through Lothrop and Tolman, Gloucester, Mass.

A first-class pianist is wanted for Clark's Opera House, Norwich, N. Y. A good opening attraction is wanted for the fair dates, Sept. 2 and 3, by Manager L. B. Bassett.

Anne Sutherland, having recently closed her tour, is now open to consider first-class offers. She may be addressed care of this office.

A musical farce, with good bookings and fully equipped, is offered to let on royalty by "C. D. B. X.," care this office.

Charles P. Gilmore, of Wallace and Gilmore, was in town for a few days last week in the interests of the firm. They have just added the Academy of Music, Haverhill, Mass., and Park Theatre, Waltham, Mass., to their already large circuit of theatres.

LETTER TO THE EDITOR.

A Manager's Challenge.

FARRELL'S THEATRE, OTTAWA, ILL., Aug. 4, 1903.

To the Editor of The Dramatic Mirror:

In an interview between a MIRROR reporter and one Mr. Emerson, published in a recent MIRROR, the statement is made that Mr. Emerson will control the New Grand Opera House, at Ottawa, Ill.

To those who may be interested and to those who are booked here next season or are figuring on playing here, I will say there will be no "New Grand" in Ottawa. Any man who has money invested in theatres or companies knows that to propose two theatres in a town of 12,000 is an absurdity; he knows also that unless on a question of local pride or some such reason, no man will furnish capital to build the second theatre. Mr. Emerson says the site is selected and the parties have agreed to build the building.

If he will prove that his statement is true in substance, I will send $50 to the Actors' Fund, or any other charity he names.

He can feel assured that THE MIRROR, if the information is given to it, will not allow the name or the site to become known to me.

Any man with money can buy this theatre and equipment at 50 cents on the dollar of its cost. I bought it for less than that amount.

This theatre will continue same as for many years past. Yours truly,

T. B. FARRELL, Manager Farrell's Theatre.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

ROOMS all sizes, to let for rehearsals, **One Dollar** upwards. Elevators; very accessible location. **MARTIN, 1947 Broadway, 65th Street.**

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Isabelle Urquhart and Company, in Even Stephen, head a programme that includes Howard and Bland, in A Strange Boy; John F. Leonard, Kelly and Violette, Golden Gate Quartette, Orville and Frank, Walter Daniels, Gilday and Fox, Harry B. Lester, Menifee Johnstone and company in Edmund Day's comedy, The Golden Rose, Harry Watson, Lawrence Crane, and the biograph.

Tony Pastor's.

Callahan and Mack are playing a quick return engagement and head the list, which includes Tim McMahon and Edythe Chappelle, "Longfellow," Cook and Sylvia, H. V. Fitzgerald, Joe Morris, Brothers Van, Tommy and Laura Harris, Charles and Florence Gregson, Axtell and Sylvan, the Chamberlains, Sheppard Camp, the vitagraph, and the Morrisoptiscope.

Proctor's 125th Street.

Captain Rackett, a comedy by C. Townsend, is this week's offering of the stock company, with a cast embracing Robert Cummings, Pearl Landers, Giles Shine, George Friend, Duncan Harris, H. Dudley Hawley, Margaret Kirker, Marion Mathey, and others. The usual olio is introduced between the acts.

Proctor's Twenty-third Street.

Lillian Burkhart and Company, in A Strenuous Daisy, head a bill embracing Sherman and De Forest, Two Roses, Mortimer Bassett, Sheridan and Anger, Lydia Hall, Twin Star Brothers, Smith and Smith, Gardner and Leonard, Needham and Wood, the Three Gormans, Satsuma, Al Coleman, and the kalatechnoscope.

Proctor's Fifth Avenue.

Dolly and Betsy, F. C. Burnand's old comedy, is the offering of the stock company, with a cast including Frederic Bond, Beatrice Morgan, Hudson Liston, Paul McAllister, Thomas M. Reynolds, George Edwin Bryant, Albert Roberts, Alice Gale, Lorna Elliott, Belle Gold, Loretta Healy, Alice Baxter, and others. The olio include Dorothy Kenton, Frank Fogarty, Ernest Nizarras, Mattie Lockette, and the kalatechnoscope.

Paradise Gardens.

Aga remains the feature of a bill including Victor's Royal Venetian Band, Gillett's dogs, Rice and Prevost, Five Juggling Johnsons, Riccobono's horses, Agnes Mahr, Wilton Brothers, Josephine Sabel, Yalto Duo, Four Nightons, Yamamoto Brothers, and the operetta, Punch, Judy and Co.

St. Nicholas Garden.

The Great Lafayette and his company continue as the attraction. Charmion is a special feature and the Three Jacksons and the "Loop the Loop" are also in the bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—James Horne, the clever comedian, with competent support, headed the programme in the extremely amusing sketch, An Awful Fix. Mr. Horne is an easy, natural and versatile player, who knows how to score his points in a way that is sure to win laughs. An Awful Fix is practically a monologue for him, and he seemed to enjoy his work as much as the audience did. Harry Brooks as Mr. Surpluss was very amusing, and Corinne Cantwell as Emily and Mrs. Florence Mack as Mrs. Surpluss were excellent in their respective roles. Victor Moore appeared once again in his very funny skit, Change Your Act, Or Back to the Woods. Mr. Moore enjoyed the rare distinction of a genuine reception at the hands of the audience. He had a new assistant in the person of Emma Littlefield, who while not as good as his former helper was quite satisfactory. She contributed a skirt dance that was quite well done. The work of the stage hands, especially that of the property man, was very good indeed. Loney Haskell took hold ofthe audience with his first gag and never let go until he made his final bow. Some of his new material is more than good and the old-time stuttering jokes went even better than ever. Edgar Bixley and company were seen in a farce, called The Well! Well! Man, which is a hodge-podge of song, talk, nonsense and general tomfoolery. The fun is a little rough in spots, but it all goes and the audience laughed nearly all the time. Mr. Bixley has vocal, musical and dramatic talent, and his personal hit was pronounced. Florence Hughes and Fred Nolan assisted materially in the entertainment, and a special setting was used. The Marvelous Rixfors, two straight men and a comedian, did some very praiseworthy acrobatic work. Nellie Beaumont was disappointing in her coster songs. Her enunciation is very indistinct, and whatever humor there may have been in the songs was lost. Her little dance at the finish was neatly done and earned her a mild recall. Masuz and Masett scored as usual in their skit, The Tramp and the Brakeman. Shannon and Brown proved a very funny Dutch team. They put plenty of action into their work and show a tendency toward originality. Al. Coleman told some good stories and showed that he is a clever dialectician. His imitations of Frank Bush and Joe Welch were excellent. Auguste Dewell, who is very strong and agile, did some novel and pleasing stunts on a trapese, showing great nerve and skill. The Castanos danced very neatly in the whirlwind style and were liberally applauded. Mrs. Castano is a little bit stout for the sort of work she does, but she is very graceful in spite of that fact. The Holdsworths, singers, dancers and banjoists; Professor Struck, magician, and the biograph and stereopticon were also in the bill, which drew big houses.

TONY PASTOR'S.—Mr. Pastor has always been noted for his kindness to performers of promise who are anxious to prove their right to entertain the public, and his programme last week contained no less than two new sketches, in which players appeared who hope to reap the rich reward that awaits newcomers in vaudeville who have good material and know how to present it. Myles McCarthy, who is well known in the legitimate, was one of the aspirants for vaudeville honors. He appeared in a sketch of his own writing, called The Race Tout's Dream, assisted by Alda Woolcott. The scene is laid in a restaurant near the betting ring of a race track. Mr. McCarthy appears as a typical tout, who has brought a fashionable young woman to the races. He has made some bad bets and his capital is reduced to thirteen cents. The young lady has eighty-seven, which makes an even dollar, which he places on a 100 to 1 shot, which wins. He then makes a bet with the hundred on another outsider, and returns simply laden down with money. The humor of the act lies in the use by the tout of much race track slang, which is misunderstood by the unsophisticated girl. He grows slangily sentimental toward the close, and the final curtain finds the pair in each other's arms, with "money to burn." During the action of the sketch Mr. McCarthy doubles as an Irish laborer, and he played his two characters very cleverly indeed. Miss Woolcott looked very pretty and played most artistically. The sketch needs a few touches here and there, and when the improvements are made Mr. McCarthy will have a vehicle that should prove successful with almost any audience. It pleased the patrons of Pastor's mightily and the players were rewarded with a double curtain call. The other new act was called An Intermezzo and was presented by Emmalyn Lackey, assisted by Walter Pennington. The piece was written by Owen Kildare, and tells the story of a love affair between a young lawyer and an opera singer. The lawyer has just been promoted to a high position and he calls on the singer to break his engagement with her as gently as possible. There is a very stormy scene, in which many emotions are called into play and in which Miss Lackey delivers a very long speech, ending with the final dismissal of her lover, who pleads in vain for forgiveness, while she leans her head on a table and sobs bitterly. Miss Lackey possesses a clear, rich soprano voice, which she uses admirably in two songs, but otherwise the sketch is rather uninteresting and is scarcely suited to the needs of present-day vaudeville. The headliners last week were Edward M. Favor and Edith Sinclair, who repeated their success with Cæsar's Angel, winning much laughter and applause. Joe and Nellie Doner, with their funny acrobatic and dancing act, brought down the house with their antics. Imhoff and Conn were highly amusing in The Man from Klondike, which is cleverly written and well acted. Coakley and McBride did some good dancing, and the acrobatic comedy of Mullen and Corelli won favor. Ross and Lewis managed to be very entertaining in spite of the absence of the third member of the team. Al. Friend, in a Hebrew make-up, sang some parodies that were decidedly vulgar. Wayne and Lamar, Hatch Brothers, Steve Jennings, the vitagraph, and the Morrisoptiscope were also in the bill.

PROCTOR'S 125TH STREET.—A good production of David Garrick, with Wallace Erskine in the title-role, drew large houses. Mr. Erskine gave a forceful, manly impersonation of the hero, and his work was warmly appreciated. The support included Mathilde Deshon, Margaret Kirker, Paul McAllister, Duncan Harris, Pearl Landers, Charles W. King, George Friend, and Robert Milton. Charlotte Parry made her reappearance in vaudeville, and did her imitations as cleverly as of yore, winning much applause. The kalatechnoscope had new views.

PROCTOR'S TWENTY-THIRD STREET.—The Stein-Eretto Family, with their very fine acrobatic act, headed the bill, and won applause from every part of the house. Foster and Foster did an eccentric comedy turn that was well received. The Yankee Comedy Four, who are among the best in their line, sang well and introduced some comedy tricks that were highly appreciated. They were forced to respond to numerous recalls. Reata Curtis, the pretty and clever violinist, played cleverly and looked stunning. The Adonis Trio scored heavily with their nonsenical act, which is quite funny. The De Laskas introduced their specialty, The Magical Cooks, with great success. The Roberts Four appeared in a sketch called The Dollmaker's dilemma. The quartette conists of Allyn and Nettie A. Roberts and two little girls named Leonora and Pearl Roberts. The scene is laid in a dollmaker's shop, run by an old German, who is being constantly teased by the two little girls. The idea is good, but the sketch is very crudely written. The feature of the act is a doll dance by one of the children, from which some humor is extracted. The finish is rather pretty. McMeekin and McCarthy, black-face comedians; the Nohrens, trapezists; Harry B. Lester, monologist; Little Leona, mimic, and the kalatechnoscope also helped to entertain.

PROCTOR'S FIFTH AVENUE.—Frederic Bond received a warm welcome from his numerous admirers last week, when he made his reappearance with the stock company in The Old Coat, a very pleasing comedy, which affords Mr. Bond ample opportunity for the display of his peculiar style of humor. Beatrice Morgan, who generally spends a few months with this company in the Summer, showed marked improvement in her work, and made the role of Ethel Wood stand out prominently. Hudson Liston, that good old reliable character actor, appeared as Montgomery Wood, and his unction and by-play interested the audience exceedingly. Mr. Liston is a capital stock actor, and can always be depended upon not to let a performance fall down while he is able to hold it up. May Vokes, as the Irish servant; Alice Baxter, Marion Mathey, Mattie Earle, George E. Bryant, Thomas M. Reynolds, Claude Cooper, Albert Roberts, and H. Dudley Hawley also appeared. Miss Earle's part was played on very short notice by Alice Gale during the illness of the former. The feature of the olio was the appearance of Harriett Graham in a new sketch by Mattie Keene, called A Woman's Intuition. Miss Graham was supported by George Albert Haley. Other turns were by Gordon Eldrid, Mlle. De Fonde, Lenore and St. Clair, Reid Sisters, Inna Ott, and the kalatechnoscope.

PARADISE GARDENS.—The Mysterious Aga continued to mystify large audiences. The Five Juggling Johnsons scored a big hit with their unique act, which is immensely interesting and very cleverly executed. All of the members are very skillful, and they work with great precision. Edith Helena's high notes brought vociferous applause. Others were Victor's Royal Venetian Band; Rice and Prevost, Riccabona's horses, Agnes Mahr, the graceful dancer; Brothers Scott, Josephine Sabel, the Four Nightons, Grant and Grant, and the operetta, Punch, Judy and Co.

LION PALACE.—Good audiences applauded the efforts of Maddox and Wayne, Dixon, Burt and Leon, Two Racketts, Orfeo Quartette, Marion and Pearl, Edna Davenport, Harry Kennedy, Kieran Sisters, and Ald Hoyt.

ST. NICHOLAS.—The vaudeville bill, headed by the Great Lafayette, which reopened this house on Aug. 1, continued last week to fair business.

WALLACE CIRCUS IN BAD WRECK.

The two sections of the train containing Wallace Brothers' Circus came into collision in the Grank Trunk Railway yards in Durand, Mich., early in the morning on Friday last, and the result was a terrible loss of life and serious injuries to many of the people connected with the circus. The collision was the result of the failure of an air brake on the second section of the train to work properly. Among the circus employees killed were John Purcell, boss canvasman; Lafe Larson, driver; G. Thomas, canvasman; Harry St. Clair, reserved seat man; John Leary, boss of ring stock; Andrew Howland, canvasman; Frank Thorp, trainmaster; Robert Rice, harnessmaker; George Smith, blacksmith; Charles Sands, driver; W. J. McCoy, canvasman; Edward Yorke, Joe Wilson, and eight unidentified men, all of whom were circus employees.

Those who were seriously injured were James S. Foley, Joseph F. Benton, W. H. Roe, Frank Tilley, Joseph Anderson, John Thompson, J. King, C. E. Frisbie, E. J. Connelly, W. L. Cone, J. J. Meadow, Joseph Patterson, James Coffelmire, C. E. Barker, Joseph Monka, John Gilleber, John Collins, Stephen Bennett, George Clough, J. R. Stewart, G. W. Terry, N. Cadwallader, Marshall Nellis, Henry Coulklin, Bole Abrams, Burt McGrath, John W. Koons, and George Bartley.

The circus travels in two trains of thirty-five cars each. The outfit was on its way from Charlotte to Lapeer. The first section left Charlotte about midnight, and the second left half an hour later. The first train came to a stop half a mile from the station in the railroad yards. The usual red lights were hung on the last car of the train, and when the second section came along the engineer applied the brakes, but found that they were out of order. He reversed his engine, but the weight of the train forced the cars along and the collision occurred a few moments later. The fire alarm was sounded, and the whole town was immediately aroused, so that the work of rescue was begun almost at once. The wreck was so serious that many of the victims were mangled almost beyond recognition. The circus performers were in the rear cars of the second section and so escaped injury. This is the second wreck that the Wallace Circus has been in during the past month. The financial loss in this one will be very heavy, as much property and some valuable animals were destroyed.

CARNIVAL AT LUNA PARK.

Luna Park, the gigantic amusement resort at Coney Island, which has been made so popular by Thompson and Dundy, was the scene on Wednesday last of a big carnival, which attracted many thousands from Greater New York and the surrounding territory. Elaborate preparations had been made for the entertainment of the immense throngs, and there was "something doing" from early morn until long after the shades of night had fallen. The park presented a very animated appearance after the beautiful illuminations had been turned on, and when it is remembered that at least thirty thousand people were enjoying themselves at one time some idea of the scene may be had by those who were unable to be present. All the big shows, including A Trip to the Moon, 20,000 Leagues Under the Sea, Hagenbeck's animals, and the numberless smaller attractions, were liberally patronized, but the greater part of the crowd found most enjoyment in watching the big open-air free attractions provided by the unusually liberal management. Daring athletes performed in midair, and acrobats, jugglers, cake-walkers and circus people of all kinds did the best to make the time pass pleasantly. Every one in the gay crowd was full of good humor and every second person had a big bag of confetti, and the reckless way in which it was thrown caused much amusement. As a special attraction there was a marriage in a den of lions in the Hagenbeck arena, the happy couple receiving a prize of $100. Luna Park is a big amusement enterprise and costs a lot of money to run, but Thompson and Dundy are receiving the cordial support of the public. On many occasions over 100,000 people have been within the inclosure and the attendance is at all times very large.

ANOTHER "LOOP" ACCIDENT.

In spite of the innumerable accidents to cyclists who make a living by "looping the loop," there are always men ready to take their lives in their hands to do the thrilling trick for the amusement of the public. Another horrible accident to a "looper" occurred on Friday afternoon last, at Luna Park, Coney sland. The victim was William Gorham, twenty-nine years old, of 542 West Twenty-sixth Street, New York. Gorham's performance consisted of the usual ride down a steep incline to the loop, which he circled, finishing by diving from his wheel into the lagoon. On Friday he made a miscalculation, and instead of landing in the water, fell on the runway. He was carried to the nearest hospital in an unconscious condition, where it was found that his collar bone, right thigh, shoulder blade and two of his ribs were broken. There were six thousand people watching the performance, and great excitement followed the accident. Several women fainted, but the police regulations are so good that order was soon restored. The latest report from Gorham, who is at the Kings County Hospital, is that he may be crippled for life. The fracture of his thigh is very serious, as it extends to the bones above, and in addition to his other injuries the physicians found that one of his kidneys had been ruptured by striking on an incandescent bulb when he fell.

A VALUABLE MAN.

Henry Tudor, one of Bostock's business managers, who has just resigned his post at Sea Beach Palace, Coney Island, for a needed rest, finds himself in the unique position of receiving a salary during his idle period, just as if he were working. The cause of this is the ingenuity of Tudor in scheming up odd forms of display advertising for highway and byway showings. He it is who is responsible for the incessant parade of Bostock posters, from the Bronx to Sea Gate. Rather than have a rival capture Tudor, Bostock, it is understood, will keep him on his payroll for whatever time Tudor thinks will be necessary for a thorough rest and recuperation after his long and arduous season. Tudor will probably remain at Coney Island, and will lie on the sands and watch the breakers as they roll gently to the shore, at the same time building up his system by inhaling the saline breezes as they blow in from the broad Atlantic.

LION SWALLOWS MONEY.

Madame Schalle, a lion tamer who is appearing at Hagenbeck's Arena in Luna Park, is mourning the loss of a roll of bills amounting to $340, and one of her pets is suffering from an attack of indigestion, or "greenback poisoning," a very rare disease. The trainer entered the cage on Thursday afternoon with the money carefully stowed away in her corsage. During the performance it slipped out and fell to the floor. "Brutus," one of the biggest lions, mistaking the roll for some new delicacy, pounced upon it and swallowed it before his mistress could stop him. Of course Madame Schalle could have had the animal shot and dissected, and so have recovered her greenbacks, but as the beast is worth a good deal more than $340 she decided to let him live. At any rate, she has the consolation of knowing that her money is safe as far as burglars are concerned.

NOVEL THEATRE BUILDING.

One of the attractions at the World's Fair in St. Louis next year will be a building in the shape of an immense horse, which will contain a theatre, with a roof-garden on top. A. R. Rogers, of New York, is the venturesome investor, who expects to expend some $250,000 on the affair. The educated horse, Jim Key, will be the chief attraction, surrounded by a number of vaudevillians. The building will be constructed after the manner of the famous elephant that was one of the features of the West End of Coney Island several years ago, and which was burned down.

LEW FIELDS SAVED FROM DROWNING.

Lew Fields, of Weber and Fields, had a narrow escape from drowning on Friday last at Edgemere, L. I., where he is stopping for the Summer with his family. The surf is very strong at this place, and both Mr. and Mrs. Fields had some difficulty in keeping their feet in the heavy breakers. Mr. Fields was swept by a high wave and thrown against a floating barrel. His wife, with great presence of mind, pulled him out, and he was soon as well as ever, although he sustained a bad cut on the head where he came in contact with the barrel.

WALKER BUYS A WILD WEST SHOW.

F. J. Walker, of Erie, Pa., bought at auction a few days ago the Luella-Forepaugh-Fish Wild West Shows, including a number of horses and paraphernalia. The aggregation will continue on the road under the management of John A. Barton, who has as his right-hand man, Harry W. Semon. A driver named Jack Rooney was killed by a train while the organization was getting ready to leave Janesville, Wis.

RETIREMENT OF MABEL M'KINLEY.

Mabel McKinley Baer, a niece of the late President McKinley, who recently made her debut in vaudeville on the Orpheum circuit, is now resting in Southern California. It is hardly likely that Mrs. Baer will be seen again in public, as her relatives are much opposed to her stage career. She has cancelled all engagements already booked and will soon return to her home in New York.

HOUDINI IN RUSSIA.

Moscow has had its share of sensations during the past few months. First the escape from the "Siberian cell" by the Little Houdini; then the police step in and stop a bear trainer from allowing his animals to have a duel to the death; then they say they will allow "Loop the Hoop" to show only four times, but our worthy American consul, Mr. Smith, steps in and obtains permission for it to play all the month. Weston, the manager of "Hooping the Hoop," is a German, but somehow or other possesses United States citizen papers. When it became known that the "Hoop" was only to appear four times Herr Aumont raised his prices, and for four days he did a great business. When permission was granted for the "Hoop" to stay the full month it ceased to draw after the sixth performance. The hits of the bill at Aumont's are first The Manhattan Quartette, then La Bell Daisy and Bartho. Bartho, who, by the way, is a Russian subject, is at home when she comes to Moscow, and is receiving quite a royal welcome here. The usual number of French and Italian "Etoiles" appear, among whom Mlle. La Rive is the foremost. Boloro, the famous Parisian beauty, is resting in Moscow, and will shortly make a tour of Germany. Smith and Doretto, the well-known American eccentrics, opened at Establishment Yard last night, and have made a decided hit. Comedy and acrobatic work on their style has never been seen here, and with one bound they have leaped into public favor. Francis Gerard also opened with his hand-balancing act. He leaves this engagement to open at Keith's New York, as do also the Four Milons and Wallno and Marinette. I have again been prolonged, and will stay all told three months here in Moscow. This will explain why I am in no hurry to return to America, for when an act makes a sensation in Europe it can stay from three to six months in one city, and that is a difficult task to do in America—to stay in one house so long and still be a drawing card. Senorita Pepita Aragon is announced to appear at the Yard after a highly successful tour of North America, but she has not arrived from America as yet.

The bunch of Americans here have paid a visit to the justly celebrated "Kremlin," and it is a sight to behold. There is one painting of the Virgin heavily hung with precious stones, the eyes of which are big diamonds easily worth fortunes. Among the thousands of churches in Moscow you will not find one Jewish temple. There are no Jews allowed to enter Moscow, and Jews are not allowed to perform on the stage of any theatre. There is a very grand Jewish temple built here, which cost 3,000,000 roubles, but it is closed up as tight as a drum. When a Czar is crowned it is an unwritten law that he will grant all requests asked him on the day of his coronation or during the week; but the Jewish delegation that came to Moscow from St. Petersburg at the time the present Czar was crowned were informed that they would not be granted an audience with His Imperial Majesty, if they intended to hand in a request that the Jewish temple should be allowed to open. This was the purpose for which they came to Moscow, but with heavy hearts they returned to St. Petersburg. It has even gone so far that they will not allow a Jew to turn Christian, for it has become a known fact that a Jew will turn "in name only" so as to be able to enter Moscow. Why these things are done would take too long to explain, but I am keeping my eyes open so that I can explain things well after we depart from Russia. This is a fearful country to be in if you lose or change your passport, and every time you look at your passport, or some one comes to look at it, it costs you three or five roubles. When you sign a contract you have to spend twenty to forty roubles on stamps so as to make it legal, which is about $10 to $20 for each contract.

In England you go to the Somerset House and pay sixpence to have your contract stamped, but here in Russia you can never tell how much you will have to pay. I signed a two months' contract yesterday for St. Petersburg and several other cities in Russia, and was compelled to pay sixty-two roubles (about $31), and I am told I was let off cheaply. All performers when they are paid are compelled to pay for stamps. I will have a grand collection of Russian stamps by the time I am through with Russia, and perhaps I'll be able to sell them to some rich stamp collector when I return to America. The fun of buying stamps commences before you enter Russia, as you are compelled to go to the Russian Consul to have your American passport "vized," which does not amount to much; but after you enter Russia you will pay for this custom, and this official, etc., etc. When you are ready to leave Russia you will have to start in again with the same routine, only backwards.

The latest sensation which is promised to Russia is the "Loop the Loop on Roller Skates," but I hardly think the police will allow it. Morton and Elliott are in St. Petersburg at Kristowski Park, and are doing well. Max Gabriel is still there with his "American" orchestra, which he collected in Germany. A German soubrette named Fanny Schilk, from München, is being looked for in Moscow, as she has fallen heir to a large sum of money, left by an old admirer, and cannot be found. She was last heard of working at a "chanteen" here in Moscow. In St. Petersburg the French Beauty, Miss Barkis, is being heavily advertised, and will appear there in a month or so. It is said that she is the most perfectly formed woman that ever trod the stage. She is supposed to duplicate each and every measurement of the famous Venus of Milo statue. Some of her pows, of which I have seen photographs, would make our old friend Anthony Comstock blush, even though he has been seeing such things for some time. But that is what they want in Russia, and I predict a huge success for her here.

Some enterprising Russian discovered in a small Hungarian village a fine violin player named Franz Wistner, who, strange to say, bears a very strong likeness to Kubelik. This crafty Russian engaged Wistner for a tourney through Russia, and at the first city, Kamenes-Podolsk, the house was sold out at the first performance. To the surprise of Wistner he found that he had been advertised as Kubelik. He refused to go

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Dear little Buster,
Be a boy as long as you can,
For you can't turn back when you're once a man.
INEZ MACAULEY DAVIS.

This week at Des Moines, Ia., Ingersoll Park. Sept. 13, 20, 27, Oct. 5, 12, 19 open.
EDDIE SHAYNE, Western Rep. JO PAIGE SMITH, Eastern Rep.

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on with his concert and insisted that all moneys should be returned. This his manager refused to do until the Russian police were called in, and it was found that forty roubles were missing. This the honest Wistner paid out of his own pocket and the audience was dismissed. The manager managed to manage himself out of town without the aid of the police, and Wistner went to Odessa until his mamma sent him money to come home.

Moscow, RUSSIA, June 22 (Russian Date).

Although yesterday was the Fourth of July in America, it is only June 21 here in Russia, but just the same our American Consul, Smith, invited all the American performers who were in Moscow to a celebration on the grounds of the consulate, over which waved a large American flag, while the Russians looked over the fence and wondered what the "always-in-a-hurry Americans" were up to. Among the guests were the Manhattan Quartette, Smith and Doretto, Weston, of loop the loopology, four of the Florida Girls, Miss Walcott, Mrs. Harry Houdini and myself. There were many speeches, but not a single firecracker or report of a gun was heard, and without these it did not seem at all like the Glorious Fourth to me.

As for news, Cook and Roberth were halted at the border of Russia, and there delayed thirty-six hours, as there was a slight hitch with their passports, but they finally managed to get into Russia and will open at Aumont's on July 1, Russian time.

There is a rumor afloat that Director Aumont has finally arranged with the Government to allow performers to bring into Russia all kinds of impedimenta, providing it is used in an act or on the stage. Dozens of performers, as it is, sign contracts and then when it comes to entering Russia find that heavy duties must be paid, with the result that they simply break all contracts.

From St. Petersburg comes a command that under no circumstances shall children be allowed to appear on any stage. By "children" it means males under sixteen years of age and females under twenty-one. So a great many more acts will be barred from Russia.

I have heard that they intend to build a new circus in München. As there is one there already, the Circus Bavaria (which seldom pays), according to my estimation it is a bad speculation. It is seldom that a circus visits that city and comes out a winner, and several of the well-known circuses have had their horses seized by the sheriff for nonpayment of bills.

At the Berliner Wintergarten we still have Handy Andy with Diania in their third month, a certain Eleanor Kent (Amerikanischer Sangerlen), and Oniel and Trop. The rest of the bill is composed of the Two Paulios in a tight wire act, Ellman's Tyrol Troupe, Charles Hera, the juggler, C. Baron's comedy trained animals, the Skandies (trapeze artists), Lorraine's living pictures, Votana's High School Horse act, De Toma troupe of acrobats, Pachkoff's Russian Troupe, and the French street singer, Mlle. Dermiany. Business—nothing to speak of! This house will close on July 15 and will open its next season on Aug. 16, having among the feature acts Saharet, H. Goldin, and L. Stongfort. The different houses are either closed for the Summer or will soon close, and in Germany the circuses are now gathering in the marks and pfennigs.

HARRY HOUDINI.

VAUDEVILLE JOTTINGS.

Harry Blake, of the Two Bees, gave a representative of the Detroit "Free Press" an interesting interview one day last week. Mr. Blake, while in Detroit, secured from the Whitney-Warren Music Publishing Co. the English rights to "Hiawatha."

Harry Feldman and Dick Fitzgerald Richards have joined hands and are introducing with success a new act, called The Tramp and the Other Tramp. They open a long engagement on the Pacific Coast circuit, at the Empire Theatre, Denver, Col., on Oct. 4, with Pueblo, Spokane, Butte, Portland and other cities to follow.

W. B. McCallum, owner of the W. S. Cleveland Minstrels, is very busy preparing for the opening of the season. He promises many novelties, and says that good, wholesome fun will be his watchword. The Zarrow Trio will be one of the features, and William Josh Daly, an expert in his line, will be stage-manager. A pickaninny band will be carried.

Amy Butler, the clever soubrette, who has lately forged to the front by dint of her talent and perseverance, has been engaged by Malcolm Douglas for an eccentric character part in A Fight for Millions, which will open at the Star Theatre on Sept. 7. During the play Miss Butler will have an opportunity to do her bright and entertaining specialty.

Nelda Herrmann, who has been supporting Walter Stetson in A Villain Unmasked, in forms THE MIRROR that she has dissolved partnership with Mr. Stetson.

Among the attractions booked at Morrison's Theatre, Rockaway Beach, this season are Russell Brothers, Marshall P. Wilder, Marie Dressler, Lillian Burkhart, Reno and Richards, Harry Linton and Lawrence Sisters, McIntyre and Heath, James Thornton, Nat M. Wills, Mattie Keene and co., Chief Devery, Fulgora, Lottie Gilson, and Harrigan. The bill last week was exceptionally strong, and was headed by Minnie Seligman, assisted by William Bramwell, in Bronson Howard's Old Love Letters. An attraction of this kind, which costs a great deal of money, shows that Mr. Morrison caters to a distinctly high-class clientele.

Alexander Brothers and James B. Brady, after a pleasant season at Young's Pier, Atlantic City, returned to New York yesterday to begin rehearsals with McFadden's Flats.

Newell and Niblo will resume playing dates at Cincinnati Aug. 23. They have been resting the past two months, owing to Mr. Newell's illness with typhoid fever. They will open their regular season at the Duquesne, Pittsburg, Sept. 14.

Joseph A. Jenny, manager of the Empire Comedy Four, was initiated on Tuesday evening last in Audubon Council, No. 1,611, Royal Arcanum, at the meeting rooms, 160th Street and Amsterdam Avenue, New York. He is also a member of Actors' National Protective Union No. 1 of New York. The quartette (Evans, Cunningham, Jenny, and Zinell) have signed with Frank B. Carr's Thoroughbreds co., and are now rehearsing at the Unique Theatre. They open in Cincinnati Aug. 24. The quartette were entertained at Mr. Jenny's Summer resident, in Atlantic Highlands, N. J., over Sunday.

Barr and Evans, while playing the Avenue Theatre, Detroit, week before last, were royally entertained at the beautiful home of Mr. and Mrs. Tom McMahon, who used to do a statue act. Last week they were at Wonona Beach, Bay City, Mich., having taken the place of McWalters and Tyson, who were called home by the death of Miss Tyson's father. They have several other good park dates in the West.

Billy S. Clifford writes THE MIRROR from London that he is highly pleased over the success he has made in his specialty at the Tivoli Music Hall, where he opened on July 6. He has booked a long tour in the provinces, beginning next year, and sailed for New York on the "Majestic" on Aug. 6 to fill dates here already contracted for.

Klein, Ott Brothers and Nickerson have been engaged for the Industrial Exposition at Toronto, that runs from Aug. 25 to Sept. 12, and are booked solid after that until March 1. They have added four novel instruments to their act, and also put in four xylophones and a spectacular finish, which they expect will create a sensation.

Mallory Brothers and Brooks, last season one of the vaudeville features with the Fenberg Stock co., have been re-engaged. They are playing this week at Sans Souci Park, Chicago, Ill.

Charles Leonard Fletcher opens a short American tour at Shea's, Buffalo, this week, with Temple, Detroit; Keith and Kohl-Castle circuits to follow. He will return to England in December.

"Chiquita," the smallest woman in the world, is in the maternity ward of the Mercy Hospital, in Columbus, O., awaiting with patience a trying ordeal. She is known in private life as Mrs. Alice Woencker. She met her husband, who is but little larger than herself, while she was on exhibition in Pittsburg last August. As the couple feared interference with their plans, they eloped from her hotel at midnight. The little woman was helped by a kind friend, who lowered her from a four-story window in a pillow slip, and she was smuggled on board a train and taken to the home of Woeckner, in Erie, Pa., where the marriage took place. "Chiquita" was born in Guadalara, Mexico twenty-four years ago. She is only twenty-eight inches tall, and weighs eighteen and one-half pounds. She has been on exhibition in every city of prominence in this country, and is one of the most prominent attractions in the "freak" world.

Tom Lewis and Sam J. Ryan closed an exceptionally successful engagement at Shea's, Buffalo, on Saturday evening last. They opened yesterday for two weeks at the Temple Theatre, Detroit, and will fill a few more dates before starting to rehearse with George M. Cohan's Johnny Jones co. On Aug. 6 Tom Lewis and "Mul," stage-manager of Shea's, ran a 100-yard race, which caused great excitement. Lewis won by four yards.

George H. Adams and co. close their Summer tour of eighteen weeks at Lima, O., on Saturday evening, and will return East to begin rehearsals for the Adams Brothers Own New Attractions. James R. Adams is still busy at Luna Park, Coney Island, where he has been all Summer.

One of the lions in Luna Park strolled out of his cage on Friday last and caused a panic among the visitors to Coney Island. He made no attempt to injure any of the people, who fled madly in all directions, and was soon induced to return to his cage by the keepers.

Vaudeville is all the rage at Newport and Narragansett Pier, and no big society function at either of those fashionable resorts is considered complete without a few numbers by continuous stars, who are delighted with the work and the nice, tidy checks they get in return for it.

Zeb and Zarrow, stars of Zig Zag Alley, and Burton and Brooks, the well-known vaudeville team, have completed arrangements to put on the road, commencing in September, 1904, a big spectacular musical comedy, with many original novelties and a strong cast.

Hale and Edmunds and Baby Florence were at Buckroe Beach, Hampton, Va., last week, on the Weston-Plimmer circuit. For the next three weeks they will be a special feature with the Arnold Stock co. at the Street Railway Park, Danville, Va.

Delmore and Wilson have broken all records by securing an engagement in London on the day after landing in England. Their success at the London Pavilion has resulted in their being booked for five solid months on the other side. They have received a fine offer to appear in pantomime on their return from South Africa, to which country they sailed on Aug. 1.

"Buster" Keaton has been receiving unusually fine press notices of late, but the clever little chap is not swelled up one bit over his success.

Mrs. Lew Dockstader was made the heroine of a sensational highway robbery case by the yellow journals last week. It turned out that Mrs. Dockstader was simply jostled against a post by a crowd rushing for a train in Long Island City.

James and Sadie Leonard will open on the Orpheum circuit Oct. 4. They have a couple of new sketches in preparation, which they hope to be able to present early this season.

Smirl and Kessner are now in their ninth week on the Gorman circuit of parks, where their act has been a big success. On account of the cancellation of the tour of the Empire Vaudeville Show, with which they were booked, they will resume booking time in the vaudeville houses for the coming season. They will be on the Gorman circuit until Sept. 5.

The Great Marinellas are mourning the loss of the $150 silver arch and pedestal, which was smashed to pieces in a cyclone which struck the John Robinson Show at Eldorado, Ill., on Aug. 5. They were the only performers who suffered, although every "top" was torn to ribbons.

Twenty-two of the circus men injured in the wreck of the Wallace Brothers' train at Durbin, Mich., were taken to Detroit on Saturday last in a special Pullman car and placed in Harper Hospital for treatment. Several were in such a serious condition that it is feared they may not recover.

Will H Murphy and Blanche Nichols, who have spent a very pleasant vacation at their home in Syracuse, N. Y., will open their season at the Duquesne Theatre, Pittsburgh, on Sept. 7.

One evening last week both Emma Carus and Elizabeth Hawman were attacked by sudden illness on the roof of the New York Theatre. They were attended by a physician and were able to appear after restoratives had been applied.

The Mayor of Atlantic City has issued orders that vaudeville, masquerading as a "sacred concert," will not be allowed hereafter. Even the bands on the piers must confine their selections to music of the sacred order.

The Ted E. Faust superb minstrel co. is rehearsing at Columbus, O., and will open at Bellefontaine. The co. will include fifty-two people, the first part having ten end men. On Aug. 8 Mr. Faust banqueted his co. at the Great Southern Hotel, at Columbus. Governor Nash, of Ohio, and Senators Foraker and Hanna were present.

Hubert Deveau had his hair cut at Sacandaga Park last week and thereby lost his identity. When he came before the audience on Friday evening they did not recognize him. It was not until after he had made a couple of pictures that he succeeded in restoring confidence. He says that he will never again allow a rural barber to monkey with his locks and looks, as it will be fully six weeks before he is himself again.

The Dewey Theatre will open on Saturday evening, Aug. 15, with the Eagle Burlesquers, a new organization, directed by Timothy D. Sullivan and George J. Kraus.

Charles Merritt and May Rozella, after closing their park season on Sept. 14, will proceed at once to fill engagements in the vaudeville houses with their new act, which is proving a big success. Their time is rapidly filling.

The Metropolitan Association, consisting of the employees of the Metropolitan Printing Company, a force of one thousand compositors, pressmen, engravers, artists and lithographers, will have their annual outing and games at Zebden's Casino, College Point, Saturday, Aug. 15. The officers of the association are: Daniel Fitzpatrick, president; H. Rothschild, first vice-president; C. Klotzberger, second vice-president; H. Dillon, treasurer; P. J. Quinn, Jr., secretary, F. Driscoll, sergeant-at-arms; H. Swift, captain.

The street car company officers at Des Moines, Ia., have decided to form a corporation to erect a vaudeville theatre in that city. The big success of Ingersoll Park, which is controlled by the same people, is said to have induced them to undertake this enterprise, as they believe that vaudeville in a pretty house will also pay in Winter. The new theatre will seat 3,000 as at present planned.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Geo. H., and Co.—Summer Park, Lima, O., 9-15, Chester Park, Cincinnati, 16-22.
Adams, James R., and Co.—Luna Park, Coney Island, May 30—indefinite.
Adamani and Taylor—Hoag Lake Park, Woonsocket, R. I., 10-15, Pastor's, N. Y., 17-22.
Adonis Trio—Rockaway Beach, N. Y., 10-15.
Aga—Paradise Gardens, N. Y., 10-15.
Allen, Leon and Bertie—O. H., Chicago, 10-15.
Antrim and Peters—Proctor's, Newark, N. J., 10-15.
Anderson—Guvenator's, Atlantic City, 3-15.
Arensen—Columbia, St. Louis, 10-15.
Armstrong and Wright—Sandusky, 10-15.
Armstrong, Ellis—Keith's, Phila., 10-15.
Ashton, Margaret—Empire, Liverpool, 10-15, Empire, Palace, Birmingham, 17-22.
Axtell and Sylvan—Pastor's, N. Y., 10-15.
Baggessens, The—Empire, London, 3-15.
Bailey and Madison—Forest Park, St. Louis, 17-22, Avenue, Detroit, 24-29.
Bang, Emma—Riverside Park, Saginaw, 9-15.
Barrows, James O.—Keith's, Phila., 10-15.
Bartlett, Jessie—Keith's, Phila., 10-15.
Bassett, Mortimer—Proctor's 23d St., N. Y., 10-15.
Beaumont, Hortense—A. and S., Boston, 10-15.
Bellman and Moore—Bergen Point, Bayonne, N. J., 10-15.
Benner, Emelie—Thunderbolt Park, Savannah, Ga., 10-15.
Boice and Wilson—Brighton Beach, N. Y., 10-15.
Bonda, Art—Chester Park, Cincinnati, 10-15.
Brachard, Mlle.—Manhattan Beach, Denver, 10-15.
Brant and Stewart—Masonic Temple, Chicago, 10-15.
Breen, Harry—Bayonne, N. J., 10-15.
Brien, Frank C.—O. H., Chicago, 10-15.
Broad and Armstrong, Cicle Wall—Freebody Park, Newport, R. I., 10-15.
Brown and Bartoletti—Glendale Park, Nashville, Tenn., 10-15.
Brown and Emery—Keith's, Phila., 10-15.
Browne, Frank L.—A. and S., Boston, 10-15.
Brush, Edward—O. H., Chicago, 10-15.
Bruns and Nina—O. H., Granville, O., 10-17.
Buckley, Kitty—A. and S., Boston, 10-15.
Buckley, Nellie—A. and S., Boston, 10-15.
Buckley Sisters—A. and S., Boston, 10-15.
Buoman and Adelle—Jamestown, N. Y., June 24—indefinite.
Burdick, E. Lewis—Washington D. C., 10-15.
Burkhardt, Lillian—Proctor's 23d St., N. Y., 10-15.
Burns, Harry—Guvernator, Atlantic City, 10-15.
Burton and Brookes—Forest Park Highlands, St. Louis, 9-15, Masonic Temple, Chicago, 16-22.
Burton and Burton—Columbia, St. Louis, 10-15.
Burton and Revelle—Novelty, Oakland, Cal., 3-15.
Burton, H. B.—Subelski Circuit, California, 3-15.
Buskirk and Rich—Saratoga, N. Y., 10-15.
Byrne and West—Henderson's, Coney Island, N. Y., 10-15.
Caliando—Keith's, Boston, 10-15.
Callahan and Mack—Pastor's, N. Y., 10-15.
Campbell Brothers—Chutes, San Francisco 10-15.
Camp, Sheppard—Pastor's, N. Y., 10-15.
Carlin and Otto—Norumbega Park, Boston, 10-15.
Carter and Ross—Kent, O., 9-15.
Cashmore and Florence—Oak Summit, Evansville, Ind., 9-15.
Castanos, The—Keith's, Phila., 10-15.
Castellat and Hall—Munion's Park, St. Louis, 10-15.
Chamberlains, The—Pastor's, N. Y., 10-15.
Charles, Carl—Forrest Park, Dayton, O., 9-15.
Cherry and Bates—Putnam, Conn., 10-15.
Chester, Charles—Manhattan Beach, Denver, Col., 10-15.
Clark and Duncan—Junction Park, Beaver Falls, Pa., 10-15.
Clarke, Wilfred, and Co.—O. H., Chicago, 17-22, Columbia, St. Louis, 24-29.
Clayton, Jenkins and Jasper—Canterbury, 3-29.
Colby and Way—Bergen Point, Bayonne, N. J., 10-15.
Coleman, Al.—Proctor's 23d St., N. Y., 10-15.
Collins and Reynolds—Rocky Springs, Lancaster, Pa., 10-15.
Columbian Trio—Reeves' Park, Postoria, 10-15.
Coogan, E. Alan—Lincoln Park, New Bedford, Mass., 10-15.
Cook and Hayes—Central Park, Dunkirk, N. Y., 10-15.
Cook and Sonora—Keith's, Boston, 10-15.
Cook and Sylvia—Pastor's, N. Y., 10-15.
Cooper and Bailey—Medford, Mass., 10-15.
Cortwell, Charles—Henderson's, Coney Island, N. Y., 10-15.
Cotton's Darkeys—Dubuque, Ia., 10-15.
Courtney and Dunn—Henderson's, Coney Island, N. Y., 10-15.
Couthoui, Jessie—Forest Park Highlands, St. Louis, 9-15.
Couture and Gillette—Webster, Mass., 10-15.
Crane Brothers—Point of Pines, Boston, 3-15.
Crane, Lawrence—Keith's, N. Y., 10-15.
Cree, Jessica—Temple, Detroit, 10-15.
Daly and Moran—O. H., Chicago, 10-15.
Dammann, Carl, Troupe—Temple, Detroit, 10-15.
Dancing Dawsons—Norumbega Park, Boston, 10-15.
Daniels, Walter—Keith's, N. Y., 10-15.
DAVIS AND MACAULEY—Chesaning, Mich., 2-15, Ingersoll Park, Des Moines, 17-22, Lake Contrary, St. Joseph, 23-29.
Davis and Walker—Point of Pines, Boston, 10-15.
Davis, Jessie Bartlett—Masonic Temple, Chicago, 3-15.
Dawson and Booth—Doyle's, Atlantic City, 3-15.
Day and Fisher—Freebody Park, Newport, R. I., 10-15.
Delmore and Wilson—Empire, Johannesburg, S. A., 24-Oct. 10.
Delmore Sisters—Brighton Beach, N. Y., 10-15.
Derlin, Jas. E.—Crescent Gardens, Mass., 10-15.
Deveau, Hubert—Canobie Lake, Salem, N. H., 10-15.
Dockray, Will—The Pines, Haverhill, Mass., 10-15.
DOHERTY SISTERS—Palace, London, July 17-Aug. 31.
Donovan, Jas. B.—Mannon Park, St. Louis, 10-15.
Dorian, Bertha—Bellevue Park, Toledo, 9-15.
Dorsey and Trado—Henderson's Coney Island, N. Y., 10-15.
Doty-Spooner, Carrie—Freebody Park, Newport, R. I., 10-15.
Dracula—O. H., Chicago, 10-15.
Drawee—Sans Souci Park, Chicago, 9-15, Michigan Park, Muskegon, 16-22.
Dressler, Marie—Morrison's, Rockaway, 10-15.
Dumitrescu, Van Auken and Vanneman—Pain's, Chicago, 3-15.
Dumons, Three—Avenue, Detroit, 10-15.
Eckhoff and Gordon—Crescent Gardens, Mass., 10-15.
Edwards, Sam'l, and Co.—Masonic Temple, Chicago, 10-15.
Eldridge, Press—Forest Park, Kansas City, 9-15, Lagoon, Cincinnati, 16-22.
Fadette Orchestra—Keith's, Boston, July 27-15.
Fantas, The—Casino, Ocean City, N. J., 10-15.
Farley, Jas. and Bonnie—Athol, Mass., 10-15, North Adams 17-24.
Farran-Cole and Co.—Avenue, Detroit, 10-15.
Feldman and Richards—Central, Hurly, Wis., 10-17, Empire, St. Paul, 24-29.
Ferguson and Dupree—Avenue, Detroit, 10-15.
Ferguson and Passmore—Ft. Sheridan Park, Highwood, Ill., 9-15.
FIELDS, W. C.—Harry Ricard's, Sydney, Australia—indefinite.
Findlay and Burke—Norumbega Park, Boston, 10-15.
Finn and Warren—A. and S., Boston, 10-15.
Fitzgerald, H. V.—Pastor's, N. Y., 10-15.
Fletcher, Chas. Leonard—Shea's, Buffalo, 10-15, Temple, Detroit, 17-22.
Floredo, Nellie—Washington Park, Bayonne, 10-15, Morrison's, Rockaway, 17-29.
Flying Lukins—Norumbega Park, Boston, 10-15.
Fogarty, Frank—Pastor's 5th Ave., N. Y., 10-15.
Fox and Melville—Hippodrome, London, 10-15.
Fox, Inro—Morrison's, Rockaway, N. Y., 10-15.
Fox, Will H.—Chester Park, Cincinnati, 10-15, Lima Park, Lima, O., 17-22.
Frazer and Mack—Star, Bermondsey, Eng., 3-15.
Gagnoux, The—Inlet Pavilion, Atlantic City, 3-15.
Gardner and Leonard—Proctor's 23d St., N. Y., 10-15.
Gardner and Maddern—Point of Pines, Boston, 3-15.
Garon, Andy, and Mazie—Ontario Beach, Rochester, 3-15.
Gassman, Josephine—Picks, Columbia, St. Louis, 10-15.
Gavin and Platt—Tolaqueza Park, Attleboro, 9-15.
Gay, The Great—Island Park, Elkhart, Ind., 9-15.
Gaylor, Bobby, and Co.—Columbia, St. Louis, 10-15.
Gerould's, The—Keith's, N. Y., 10-15.
Gibson and Nash—Crystal, Denver, 3-15.
Gilding and Fox—Keith's, N. Y., 10-15.
Gillett's Dogs—Hammerstein's, N. Y., 3-15.
Gillihan and Murray—Electric Park, Kansas City, 10-15.
Gilson, Lottie—Morrison's, Rockaway, 10-15.
Glenroy, James Richmond—Ponce De Leon, Atlanta, 10-15, Casino, Norfolk, 17-22.
Goggin and Davis—Empire, Nottingham, Eng., 10-15.
Golden Gate Quartette—Keith's, N. Y., 10-15.
Golman's Dogs—Brighton Beach, N. Y., 10-15.
Goodrich, Mamie—Henderson's, Coney Island, N. Y., 10-15.
Gorden, Don—Reeves' Park, Postoria, 9-15, Olcott Beach, Olcott, N. Y., 16-22.
Gordon and Hayes—Stanton Park, Steubenville, O., 10-15.
Gormans, Three—Proctor's 23d St., N. Y., 10-15.
Graces, Three—Glendale Park, Nashville, Tenn., 3-15.
Gray and Graham—Coney Island, N. Y., 10-15.
Green and Werner—Avenue, Detroit, 10-15.
Grygsons, The—Pastor's, N. Y., 10-15.
Grey, Alice—A. and S., Boston, 10-15.
Hackett and Hazard—Palace, Blackburn, Eng., 10-15.
Hall, Artie—Temple, Detroit, 10-15.
Hall and Edmunds—Street R. R. Park, Danville, Va., 10-29.
Hall, Lydia—Proctor's 23d St., N. Y., 10-15.
Hanson and Drew—Point of Pines, Boston, 10-15.
Hard and Ah Sid—Keith's, Phila., 10-15.
Harmony Four—Delmar Gardens, Oklahoma City, O. T., July 20—indefinite.
Harrington, Dan J.—Junction Park, Beaver Falls, Pa., 10-15, Munro Park, Toronto, 17-22.
Harris, May—A. and S., Boston, 10-15.
Harris, Tommy and Laura—Pastor's, N. Y., 10-15.
Hartford Sisters—Rocky Point, Providence, 10-15.
Hawkins, Lew—Woolworth Roof Garden, Lancaster, Pa., 10-15.
Hawley and Vass—A. and S., Boston, 10-15.
Hayes, Edmund, and Co.—Shea's, Buffalo, 10-15.
Heclow, Charles—Lakeside Park, Akron, 10-15, Meyers Lake, Canton, 17-22.
Hefron, Tom—Celeron, Jamestown, 10-15.
Height and Dean—Springbank Park, London, Can., 10-15.
Henderson and Ross—Temple, Detroit, 10-15.
Henry Trio—Masonic Temple, Chicago, 10-15.
Hibbert and Lewis—Godfrey's, Grand Rapids, 10-15.
Hickey and Nelson—Winter Garden, Berlin, Ger., 3-Sept. 28.
Hillyers, Three—Captain's Pier, Bath Beach, N. Y., June 15—indefinite.
Hines and Remington—Farm, Toledo, 10-15, Ramona Park, Grand Rapids, 17-22, Olympic, Chicago, 24-29.
Hobbs, The Two—Casino, Put-in-Bay, 3-15.
Hoey and Lee—Brighton Beach, N. Y., 10-15.
Holden and Florence—Woolworth Roof Garden, Lancaster, Pa., 10-15.
Holdsworths, The—Keith's, N. Y., 10-15, Keith's, Phila., 17-22.
Holt, Alf.—Hopkins' Highlands, St. Louis, 10-15, O. H., Chicago, 17-22.
Horne, Jas., and Co.—Keith's, Phila., 10-15.
Hoosier Zouaves—Brighton Beach, N. Y., 10-15.
Houston, Laura—Rocky Point, Providence, 10-15.
Howard Brothers—Avon, Youngstown, 9-15, Lakeside, Akron, 24-29.
Howard Sisters—Oklahoma City Okla., 3-15.
Jackson and Douglas—Tumbling Dam Rock, Bridgeton, N. J., 10-15.
James and Davis—Keith's, Boston, 10-15.
Janis, Little Elsie—Joplin, Mo., 9-15, Delmar, Oklahoma, O. T., 17-29.
Jeanre and Renard—Greensboro, N. C., 10-15.
Jennings and Renfrew—Lakeview, Lewiston, Me., 10-15.
Johnson and Wells—Columbia, St. Louis, 10-15.

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of unusual excellence constituted the *headline* feature of the new bill which went on at Mannion's Park yesterday (July 19, 1903). J. Aldrich Libbey, Baritone, has a bit of work which is remarkably pleasing, his assistant, Miss Trayer, being a most pleasing vocalist and commedienne. Few acts have been more cordially received this summer.—*St. Louis Globe-Democrat.*

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Jones and Litton—Talaquega Park, Attleboro, Mass., 10-15.
Jones and Walton—Springbank Park, London, Can., 10-15.
Jordan and Crouch—Sans Souci Park, Chicago, 9-15.
Journer Troubadours—A. and S., Boston, 10-15.
Juggling Johnsons—Hammerstein's, N. Y., 3-15.
Juggling Lyons—Brighton Beach, N. Y., 10-15.
Keatons, The—Ingersoll Park, Des Moines, 9-15, Delmar Gardens, Oklahoma City, Okla., 16-29.
Kelt and Rusik—O. H., Chicago, 10-15.
Keller—Keith's, Phila., 10-15.
Kelly and Annette—Glens Falls, 10-15.
Kelly and Reno—Shea's, Buffalo, 10-15.
Kelly and Violette—Keith's, N. Y., 10-15.
Kenna, Charles—Central Park, Allentown, 10-15, Paxtang Park, Harrisburg, 17-22.
Keno, Welch and Melrose—Henderson's, Coney Island, 10-15.
Kenton, Dorothy—Proctor's 5th Ave., N. Y., 10-15.
Kerns and Cole—Riverside Park, Saginaw, 10-15.
King, Joe—Glendale Park, Nashville, Tenn., 3-15.
Kiralfo Brothers—Railway Park, Great Falls, Mont., 10-15.
Klein, Ott Brothers and Nickerson—M. H., North Beach, L. I., 10-15, Washington Park, Bayonne, 17-23.
Koppe—Casino, Ocean City, N. J., 10-15, Sewell's, Point, Cape May, 17-22.
Laciede and Raymond—Morrison's, Rockaway Beach, N. Y., 10-15.
La Mandolina—A. and S., Boston, 10-15.
Lamonts, The Two—Godfrey's, Grand Rapids, 9-15.
Lancaster, Jno.—Keith's, Phila., 10-15.
La Rue, Grace—Shea's, Buffalo, 10-15.
Latina—Morrison's, Rockaway Beach, N. Y., 10-15.
Laurelle, Jeannette and Otis—Rocky Spring, Lancaster, 10-15.
Lavine-Cameron Trio—Henderson's, Coney Island, N. Y., 10-15.
Lawlor, Chas. B.—O. H., Chicago, 10-15.
Lawrence, Al.—Summer Park, Montreal, 17-22.
Le Clair, Harry—Shea's, Buffalo, 10-15.
Le Febre Quartette—Forest Park, Kansas City, 10-15.
Leighton and Leighton—Richmond, Va., 10-15.
Leonard, Jno.—Keith's, N. Y., 3-15.
Leonard and Leonard—Casino, North Beach, 3-8.
Lenore and St. Clair—Bayonne, N. J., 10-15.
Lester, Harry—Keith's, N. Y., 10-15.
Lewis and Ryan—Temple, Detroit, 10-15.
Libbey and Trayer—Manhattan Beach, Denver, 10-17.
Lillian, Little—Freebody Park, Newport, R. I., 10-15.
Litchfield, Mr. and Mrs. Neil—Sans Souci Park, Chicago, 9-15, Suburban, St. Louis, 16-22.
Littlefield, Marion—Shea's, Buffalo, 10-15.
Lockett, Mattie—Proctor's 5th Ave., N. Y., 10-15.
Loraine and Howard—Empire, Seattle, 10-22.
Lovitts, The—Bellevue Park, Toledo, O., 9-15.
Luiaine Darrell Trio—Empire, Wolverhampton, 10-15.
Lutz Brothers—Empire, Seattle, 10-22.
McCann Family—Temple, Detroit, 10-15.
McIntyre and Heath—Morrison's, Rockaway, 10-15.
McMahon and Chapell—Pastor's, N. Y., 10-15.
McWalters-Tyson Co.—Riverside Park, Saginaw, Mich., 9-15.
Madcaps, Three—Henderson's, Coney Island, N. Y., 10-15.
Mahr, Agnes—Paradise Gardens, N. Y., July 27-15.
Mann, Mr. and Mrs. Danny—Marion, O., 3-15.
Mardo—Alameda Park, Butler, Pa., 10-15.
Mareenas, The Three—Freebody Park, Newport, R. I., 10-15.
Margesons, The—Comique, Seattle—indefinite.
Marguerite and Hanley—Masonic Temple, Chicago, 3-15.
Marshall—Southbridge, Mass., 10-15.
Martine and Baino—Webster, Mass., 10-15.
Martinetti and Grossi—Ingersoll Park, Des Moines, 10-15.
Martini and Maximillian—Columbia, St. Louis, 10-15.
Marvelle and Gleason—Freebody Park, Newport, 10-15.
Marvelous Merrills—Forest Park, Kansas City, 10-15.
Mason and Raymond—Casino, Fairhaven, Wash., 3-28.
Matthews, Sadie—A. and S., Boston, 10-15.
Mazus and Mazett—Keith's, Phila., 10-15.
May and Miles—Terre Haute, 10-15.
Magiotta—Avenue, Detroit, 10-15.
Mead and Bennitt—Morrison's, Rockaway, N. Y., 10-15.
Meers, Three—Alhambra, Blackpool, Eng., 3-15.
Melville and Stetson—Freebody Park, Newport, R. I., 10-15.
Memfee, Johnstone, and Co.—Keith's, Boston, 10-15, Keith's, N. Y., 17-22.
Meredith Sisters—Keith's, Boston, 10-15.
Midley and Carlisle—Keith's, Phila., 10-15.
Milani Trio—Henderson's, Coney Island, N. Y., 10-15.
Millard Bros.—Valleyfield, Can., 10-15.
Minor, Frank—San Diego, Cal., 10-15.
Mitchell, Mamie—Forest Park, Kansas City, 10-15.
Montgomery and Pearl—Brighton Beach, N. Y., 10-15.
Montrell—Aumont, Moscow, Russia, July 1-Aug. 16.
Montrose Troupe—O. H., Chicago, 10-15.
Montecoys, The—Bayonne, N. J., 10-15.
Montrell—Aumont Theatre, Moscow, 3-16.
Moore and Littlefield—Morrison's, Rockaway eBach, 10-15, Paxtang Park, Harrisburg, 17-22.
Moore, Geo. W.—Empire, Seattle, 10-22.
Morris, Joe—Pastor's, N. Y., 10-15.
Morris, Leon—Hippodrome, London, Eng., 3-15.
Morris and Morris—Crystal Gardens, Jacksonville, 10-15.
Morris and Bowman—Henderson's, Coney Island, N. Y., 10-15.
Morton, Gertrude—Ithaca, N. Y., 10-15.
Moung Mya—Masonic Temple, Chicago, 10-15.
Mozart Comedy Four—Henderson's, Coney Island, N. Y., 10-15.
Mudge, Eva—Forest Park, Kansas City, 9-15.
Mullen and Corelli—Gloucester, Mass., 10-15.
Murray, Elizabeth—Woolworth Roof-Garden, Lancaster, Pa., 10-15.
Murphy and Willard—Rock Springs, East Liverpool, O., 10-15.
Musical Holbrook—Crescent Gardens, Mass., 10-15.
Nation, Carrie—Crescent Gardens, Mass., 10-15.
Needham and Wood—Proctor's 23d St., N. Y., 10-15.
Nelta, Ruth—Masonic Temple, Chicago, 9-15.
Neville, Geo., and Co.—Point of Pines, Boston, 10-15.
Newton, Billy—Huber's, N. Y., 10-15.
Nizarris, Ernest—Proctor's 5th Ave., N. Y., 10-15.
Nobles, Milton and Dolly—Celeron, Jamestown, N. Y., 10-15.
Norman—Olympia Park, Chattanooga, 10-15.
Norrises, The—Rocky Point, Providence, 10-15.
North, South and Dixie—Portland, Ore., 3-15.
Nosses, The Five—Sans Souci, Chicago, 10-15, Forest Park Highlands, St. Louis, 16-22.
Ogden, Maxwell and Ogden—Columbia, St. Louis, 10-15.
Olive, Mlle.—Keith's, Phila., 10-15, Pastor's, N. Y., 17-22.
Osborne and Daley—Hanlon's, Toronto, 10-15.
Owley and Randall—Monroe Park, Toronto, 10-15.
Pacheco Family—West End, New Orleans, 3-15.
Papita—Shea's, Buffalo, 10-15.
Parker, Lizzie—A. and S., Boston, 10-15.
Parkers, The—A. and S., Boston, 10-15.
Passparta, Two—Eremitage, Moscow, Rusia, July 22-Sept. 13.
Pauletta—Rocky Pt., Providence, 10-15.
Paxton's Art Gallery—Henderson's, Coney Island, 3-15.
Pim, Tim—A. and S., Boston, 10-15.
Prevost and Prevost—Delmar Garden, Oklahoma City, 10-22.
Price, Maud Beall—Park, Muskegon, 10-15.
Princess, Loscros—Columbia, St. Louis, 10-15.
Quinlan and Howard—Rocky Point, Providence, 10-15.
Radford and Winchester—Krystal Palace, Leipsic, Germany, 16-31.
Raleigh and Beard—Olympic Park, Chattanooga, 3-15.
Randall, Sallie—Lakeside Park, Akron, 10-15, Casino, Toledo, 30-Sept. 5.
Reynard, Ed F.—Hippodrome, London, Eng., July 20-Sept. 5.
Rianos, Four—Lake Contrary, St. Joseph, 9-15, Ingersoll Park, Des Moines, 16-22.
Riccabona's Horses—Hammerstein's, N. Y., 3-15.
Rice and Cady—Keith's, Phila., 10-15.
Rice and Prevost—Hammerstein's, N. Y., July 27-15.
Richards, Dick—Tivoli Theatre, Mankato, Minn., July 27-9.
Rieton—Akron, O., 10-15.
Ridge, A. T.—A. and S., Boston, 10-15.
Rinehart, Stella—Columbia, St. Louis, 10-15.
Rixford Brothers—Keith's, Phila., 10-15.
Robinson and Grant—Empire, Seattle, 10-22.
Rooney and Francis—Temple, Detroit, 10-15.
Rosea, The Two—Proctor's 23d St., N. Y., 10-15.
Royer and French—Mansfield, O., 10-15.
Russell and Buckley—Keith's, N. Y., 10-15.
Russell and Locke—Columbia, St. Louis, 10-15.
Ryder's Monkeys—Sans Souci Park, Chicago, 10-15.
Saharet Folies, Marigny, Paris, 3-15.
Sanderson, Carl—O. H., Chicago, 10-15.
Satsuma—Proctor's 23d St., N. Y., 10-15.
Sawyer, Henry Clinton—Shields' Park, Tacoma, 6-13, Shields' Vaudeville, Portland, Ore., 14-28.
Saxon, Pauline—Highland Park, Brockton, Mass., 10-15, Lakeside Park, Ware, 17-22.
Scott, Flora—Rocky Pt., Providence, 10-15.
Seymour and Dupree—Robinson Park, Ft. Wayne, Ind., 10-15.
Shaw, Allen J.—Empire, Seattle, 10-15.
Shamrocks, Three—Crescent Gardens, Mass., 10-15.
Sherman and De Forest—Proctor's 23d St., N. Y., 10-15.
Sidonia—Park, Springfield, O., 9-15.
Sieger Sisters—Temple, Detroit, 10-15.
Simon, Louis, and Co.,—Woolworth Roof Garden, Lancaster, Pa., 10-15.
Sinclair and Covert—Rocky Point, Providence, 10-15.
Sisters Paloma—A. and S., Boston, 10-15.
Smart and Williams—Bayonne, N. J., 10-15.
Smirl and Kessner—Cambie Lake, Salem, N. H., 10-15.
Smith and Blanchard—Rocky Point, Providence, 10-15.
Smith and Fuller—O. H., Chicago, 10-15.
Smith and Smith—Proctor's 23d St., N. Y., 10-15.
Smith, Walter C.—Bayonne, N. J., 10-15.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Masonic Temple, Chicago, 9-15.
Solaret—Riverton Park, Portland, Me., 10-15.
Spissell Brothers—Riverview Park, Aurora, Ill., 9-15, Columbia, St. Louis, 17-23.
Stavordale Quintette—Hippodrome, Eng., July 13-Aug. 29.
Stetson and Hermann—Rocky Point, Providence, 10-15.
Stetson, Walter, and Co.—Rocky Point, R. I., 9-15.
St. John and Le Fevre—Park, Meridan, Conn., 10-15.
Stanley and Brockman—Shea's, Buffalo, 10-15.
Stanley and Wilson—Avenue, Detroit, 10-15.
Steinert and Thomas—Lincoln Park, New Bedford, 10-15.
Stewart and La Croix—M. H., Helena, 10-15.
Stuber, Fred—Norumbega Park, Boston, 10-15.
Sully, Lew—Columbia, St. Louis, 10-15.
Swan and Bombard—Bayonne, N. J., 10-15.
Swickard, Mr. and Mrs.—Johannesburg, S. A., July 27-Sept. 19.
Talbot and Rogers—Binghamton, N. Y., 10-15.
Tally Ho Duo—Richmond, Va., 10-15.
Tascott—Henderson's, Coney Island, N. Y., 10-15.
Teal, Raymond—Casino, Lynchburg, Va., 10-15, Richmond 17-22.
Terry and Lamber—Birmingham, Eng., 17-22, Glasgow, Scotland, 31-Sept. 5.
Thomson, Harry—Delmling's Casino, Rockaway, 3-15, Rob's Casino, North Beach, L. I., 17-22.
Till, John and Louisa—Salem Willows, Salem, Mass., 10-15.
Topak and West—Doyle's, Atlantic City, 10-15.
Torcat—Sans Souci, Chicago, 9-15.
Trolley Car Trio—Forest Park, Kansas City, 10-15.
Troubadour Four—Sangerbund Hall, 10-22.
Twin Star Brothers—Proctor's 23d St., N. Y., 10-15.
Tyler, Rosa Lee—O. H., Chicago, 10-15.
Unthan, C. H.—Park, Muskegon, 10-15.
Urquhart, Isabelle, and Co.—Keith's, N. Y., 10-15.
Valveno Brothers—Buckroe Beach, Hampton, Va., 10-15.
Van Brothers—Pastor's, N. Y., 10-15.
Victor's Venetian Band—Paradise Gardens, N. Y., 10-15.
Vilona Sisters—Rocky Point, Providence, 10-15.
Waldorf and Menchez—Springbank Park, London, Can., 10-15.
Waldron Brothers—Empire, Seattle, 10-22.
Waleeys, Three—Park, Muskegon, Mich., 10-15.
Watermelon Trust—Freebody Park, Newport, R. I., 10-15.
Watson, Harry—Keith's, N. Y., 10-15.
Webb, Margaret—O. H., Chicago, 10-15.
Wells and Wells—Rocky Point, Providence, 10-15.
Wells, Kitty—Westwood Park, Dearborn, Mass., 10-15.
Welsh, Lem—Orpheum, Omaha, 10-15.
WHISTLING TOM BROWN—Celeron, Jamestown, 10-15.
Whitman, Frank—Riverside Park, New Brunswick, N. J., 10-16.
Wightman, Allen—West End, St. Louis, 9-15.
WILDER, MARSHALL P.—Convention Hall, Saratoga, N. Y., 11-13, Masonic Temple, Chicago, 23-30.
Williams and Gordon—Chutes, San Francisco, 10-15.
Williams, Frank and Ida—Hanlon's Point, Toronto, 10-15.
Wills and Collins—Rocky Point, Providence, 10-15.
Wilson and Bloom—Irondequoit, N. Y., 3-15.
Wilson and Daly—Park, Columbus, Ga., 3-29.
Wilton Brothers—Hammerstein's, N. Y., 10-15.
Windom, Wm.—Park, Muskegon, Mich., 10-15.
Wright, Harry—Henderson's, Coney Island, N. Y., 10-15.
Wynn and Hart—A. and S., Boston, 10-15.
Yackley and Bunnell—Riverton Park, Portland, Me., 10-15.
Youngs and Brooks—Casino, Toledo, 9-15, Springbank Park, London, 17-22.
Zara and Stetson—Proctor's, Newark, 10-15.
ZAZELLE AND VERNON—Electric Park, Baltimore, 10-15, St. Nicholas Garden, N. Y. city, 17-22.
Zobedie, Fred—Woolworth Roof-Garden, Lancaster, Pa., 10-15.

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CHICAGO, ILL.—Jessie Bartlett Davis leads the list of vaudeville entertainers this week as the topliner at the Masonic Temple Theatre, in this, her home city. She is singing popular songs and operatic selections. Others on the bill are: Samuel Edwards and co. (Sophie Brant and Francis Stuart) in a sketch, Snyder and Buckley (return engagement), Marguerite and Hanley, Ruth Nelta, Moung Mya (Burmese juggler), the Fleury Trio, and Saona.——At the Chicago Opera House the Montrose Family (acrobats) are topliners. Others are Smith and Fuller, Charles B. Lawlor and Daughters, Kitty Wells, Frank O'Brien, Carl Sanderson (trick pianist), Edward Brush, Dracula, Daly and Moran, Rosa Lee Tyler, Keith and Rielk, and the Allens.——At the Olympic, moving fight pictures.——Clark Street Museum: Mabel Vial, the Trampins, Curran and Ryan, Mack Sisters, and Little Dot.——Bismarck Garden: Paul Fisher and Charity Martin soloists, and Bunge's Band.——Sans Souci: Torcat (French comedian), the Five Noses, Bert and Rosa, and Drawee.——Chutes: Schuler Sisters, Daleur's Darktown Belles, Robreas, Riley and Arnold, Faustin and May.——Trocadero: Butler and Montrose, Camille Condee.——Sam Jack's: Four Olifans, Burke Brothers, McCall Trio, Spissel Brothers, Larkin and Patterson.——Items: In the Chicago Opera House bill last week hits were made by Lew Sully; by Johnson and Wells, one of the brightest colored song and dance teams seen lately in Chicago; by Russell and Locke, two especially clever clog experts from the East, and by Teddy McKenna and his dog. The bill was good throughout. Pain's Burning of Rome this week and next.

OTIS L. COLBURN.

BOSTON, MASS.—Keith's continues its top-notch patronage, as it has all the Summer, and the bills are among the best that the house has ever known. Caroline B. Nichols directs her players in the Fadette Orchestra through an entirely new programme, and Tom Nawn and his co. appear in Pat and the Genii. Another comedy is The Golden Rose, given by Menifee Johnstone and co. The other leading features of the programme are Fields and Ward, Parros Brothers, Gallando, Cook and Sonora, Ziska and King, Meredith Sisters, Ely and Harvey, and the Maxsmith Duo.——This is the last week of the Summer stock co. at the Palace, and the leading members of this well liked organization will take their leave and make way for Clark's Royal Burlesquers, the first attraction of the regular season.——Professor Jouvine's Neapolitan Troubadours are special features at Austin and Stone's this week, with the Lapaloma Sisters, Cutting Twin Sisters, and other popular acts.——At Norumbega Park the rustic theatre presents the Flying Lukens, the Dancing Dawsons, Fred Stuber, Findlay and Burke, and Carlin and Otto.——Out at Lexington Park the cards are Mario and Aldo, Lillian and Shorty De Witt, the Macbans, Juggling Johnsons, and Ed Corey.——The visiting postmasters, who had their national convention here last week, spent one evening in a great theatre party at Keith's. JAY BENTON.

ST. LOUIS, MO.—Forest Park Highlands had large patronage 2-8, and a good bill was given. George Primrose and the Foley Twins were greeted with enthusiasm. Press Eldridge proved extremely entertaining. Papinta was as popular as ever, and Eva Mudge and the Lefebre Saxophone Quartette were excellent. Mr. Primrose and Papinta will remain as the leading attractions for 9-15. Newcomers are Burton and Brooks, Jessie Couthoui, Josselin Trio, and the Piccolo Midgets.——The Columbia did almost a midwinter business 3-9. The bill was highly pleasing. George C. Boniface, Jr., and Bertha Waltzinger had the headline act, a sketch called The Woman Who Hesitates Is Lost. It is a singing and comedy act that moved well. The Five Nosses, Fulgora, Artie Hall, Rapoli, and others were all good. 10-16: Bobby Gaylor and co., Lew Sully, Arenson, Josephine Gassman, Martini and Maximillian, Russel and Locke, Princess Losoros, Stella Reinhart, Burton, and the kinodrome.——Mr. and Mrs. Robyns scored heavily last week at Mannion's Park in The Counsel for the Defense. Stanley and Nealy, Armstrong and Holly, Ferguson and Passmore, and Mayme Mitchell made up a good bill. This week's bill includes Ines Macusker, Ramsa and Arno, Trask and Rodgers, Castellat and Hall, Ely and Fray, and James B. Donovan.——The vaudeville bill at Hashagen's last week contained the Coney Island Ballet Girls, Weisiogel, Franklin and McNutt, Kalhass, Carl Frischer, Myrtle Pausch, Frank Dunn, and Cordelia Roberts. In this week's bill are the Karmas, the Two Geyers, and Franklin and McNutt.——The Sieger Sisters made a pronounced hit at Lemp's Park last week. Among the others were Cozey and Courtney, Mitchell and Ward, James O'Neill, Elmira Bunce, Kohl and Alecia, and the Georgia Jubilee Singers.——West End Heights had a very good bill 2-8, headed by Cole and De Losse. J. A. NORTON.

REVERE BEACH, MASS.—Having closed the sporting resorts, the State police turned their attention to the Sunday opening of the amusement resorts. As a result Manager William H. O'Neil, of Point of Pines and Crescent Gardens; Thomas Early, of Darkness and Dawn; Edward Mead, of Wonderland, and Robert Clifford, of Point of Pines, were summoned to court. Manager O'Neil's case was tried 7, 8. He was convicted and fined $250, but has appealed the case. The other cases will be tried 10-15. Threatening weather and the police order to close prevented many from opening 9. Manager O'Neil's two theatres were open as usual.——Crescent Gardens (W. H. O'Neil, mgr.): Quaker City Quartette, Kimball and Donovan, Musical Holbrooks, Crowley and Foley, Anson and Drew, and James E. Devlin drew fair houses 10-15: Carrie Nation, Three Shamrocks, Erkhoff and Gordon, James E. Devlin, Musical Holbrooks.——Point of Pines (William H. O'Neil, mgr.): Carrie Nation was headliner 9 and made good with two immense houses. Others were Crane Brothers, George Neville and co., Gardner and Maddern, Davis and Walker, Hanson and Drew, Lynn Cadet Band, and vitoscope. Same bill 10-15, except Carrie Nation.

KANSAS CITY, MO.—The bill at Hopkins' Forest Park 2-8 was up to the standard and drew large audiences. Rosa Naynon's birds headed the bill and proved very interesting. The Four Rianos furnished a comedy acrobatic turn that won much laughter and applause. Pauline Moran won several recalls, as did also J. Aldrich Libby and Katherine Trayer. The Rader Twins and Clark's dogs were also well received. 9-15: Eva Mudge, LLe Febre Saxophone Quartette, Three Marvelous Merrills, Press Eldridge, Mamie Mitchell, and the Trolley Car Trio.——There was the usual change of bill in the German Village at Electric Park, beginning 2, and the large crowds were pleased. Earl and Hampton were enthusiastically received. Songs by the Great Northern Quartette and selections by Buiah Parker also came in for liberal applause.

D. KEEDY CAMPBELL.

PHILADELPHIA, PA.—At Keith's New Theatre 10-15 are James O. Barrows, John Lancaster and co., Sager Midgley and Gertie Carlisle, Mlle. Olive, Harding and Ah Sid, Rice and Cady, Mazus and Mazett, Rixford Brothers, James Horne and co., Russell and Buckley, Castanos, Kelter, Brown and Emery, the Holdsworths, Jessie Bartlett, Ellis Armstrong, and biograph.——The Lyceum 10-15 presents a Summer co. called the Journal Besters Burlesquers. The regular season opens 24.——The Trocadero, under the management of Floyd Lanman, who this season is in the wheel circuit, inaugurates season 24 with the Imperial Burlesquers. This house has been greatly improved during the Summer. S. FERNBERGER.

TOLEDO, O.—The season of opera at the Casino closes week 2. While the performances have been exceptionally good, it does not seem to be what the people want, and vaudeville will undoubtedly be substituted.——The Farm continues to draw crowds. Week 2 the bill was good and heartily enjoyed. It was made up of Three Sisters Kelcey, Al. Stern, Greene and Werner, Dolan and Lenharr, Howard Brothers, and the Rexos.——Bellevue Park had Al. Lawrence, Moreland and Fagan, Lloyd and Waltone, Henderson and Ross, and the Brittons.

C. M. EDSON.

PROVIDENCE, R. I.—The bill at the Forest Casino at Rocky Point 3-8 contained Fisher and Clark, M. J. Holmes and Julia Holliston, Powers Brothers, Elmira Sisters, Steinert and Thomas, Lauraina Bayard, Wills and Collins, Gladys De Marco, Nellie Mason, and Kitty Hoffman.——At the open air theatre, Crescent Park, 3-8, were Brothers Tanean, W. S. Harvey and co., the Murrays, Hanson and Drew, Tillson and Richings, and Madge Anderson.——Chestnut Grove Casino had the Cannons, John E. Ward, and Lillie Newton 3-8. HOWARD C. RIPLEY.

NEWARK, N. J.—Proctor's bill 3-8 was saved from mediocrity by the very clever and artistic work of Hilda Thomas in The Lone Star. Colby and Way scored in ventriloquism and a dancing doll act. Other participants were Sherman and De Forest, Abbott Davison, Two Roses, Revere Sisters, Dorothy Kenton, Beeson, Walcom and Beeson, and the kalatechnoscope. Amann and Hartley were billed to open the entertainment, but dissatisfaction with that arrangement is said to have caused them to close.

C. L. NELSON.

BAYONNE, N. J.—Frank's Opera House (Charles Kanter, mgr.): Appearing 3-8: The Broadway Octette, Tom Ripley, Hofford and Worth, Millership Sisters, Mattie Lockette, Whitley and Bell, Paul Barnes and co., and Martine and Bell. Business continues good. Carrie Nation in lecture will be a special feature 6-8. Bill 10-15 includes Colby and Way, Smart and Williams, Bellman and Moore, the Montecoya, Nellie Florede, Harry Breen, Lenore and St. Clair, and Swan and Bombard. WALTER C. SMITH.

CINCINNATI, O.—At the Lagoon 2-8 were the Butler Sisters, the Carnellas, Crissie Jones, who made a big hit as a cornetist, and Charles Burkhardt.——Coney Island 2-8 has Harrison Brothers, Madame Pelletier, Charles King, Will Beasley, and John and Florence Murray.——In the theatre as Chester Park Seymour and Depree, Brazil and Brazil, James B. Donovan, and Laredo and Blake. H. A. SUTTON.

ALBANY, N. Y.—Gaiety (Agnes Barry, mgr.): Regular season opens 22. The cool weather has lessened the attendance at Lagoon Island and Electric Park very much this season.

CHARLES N. PHELPS.

DETROIT, MICH.—Manager Moore has a good bill at the Temple week 3-8. The Flying Banvards, who had been secured in place of the Montrose Troupe, are fine. Eddie Girard and Jessie Gardner won laughs. Zeb and Zarrow Trio are always welcome. A. O. Duncan, the ventriloquist, made a hit. Charles La Fond, a Detroit tenor, made his first appearance on the professional stage and scored heavily. John D. Gilbert, Charles B. Lawlor and Daughters, O'Brien and Bickley, and the biograph were also presented.——Dan McAvoy heads the attractive bill at Avenue week 3-8, and with his ludicrous imitations of celebrities in the comedy line won hearty applause. Eleanor Falk, late prima donna of A Chinese Honeymoon, jumped into instant favor. Frank Wayne and Ethel Brandon have a new playlet in The Tipster, which goes well. The Bison City Quartette sustain their reputation. Some unique dancing is shown by the Yalto Duo. Polk and Tresk, Stanley and Brockman, Fanny Donovan, and the vitascope make up the bill.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): The bill 3-8 proved one of the strongest ever seen here, and crowded and pleased houses ruled all week. Callahan and Mack, Harry C. Stanley and Doris Wilson, Three Dumonts, and Todd-Judge Family were the strongest hits, while Dalto and Zella, Madge Fox, Smith and Powell, and the kinetoscope pleased. For 10-15: Simon, Gardner and co., Lew Hawkins, Fred Zobedie, Elizabeth Murray, Holden and Florence and others.——Rocky Springs Park (H. B. Grimth, mgr.): Fair houses were pleased 3-8. Teel, Cook and Sylvia, Boston and Wakefield, Sheffer and French, and Tom White did well, and Hazel Davenport made a hit with her coon songs. Lavinia and Alma failed to appear, and their place was well taken by the Morellos.

WALLA WALLA, WASH.—Shields' Park (Rasmas and Nelson, mgrs.): Week July 27-1, excellent business. Ernie and Honegger headed the bill and did excellent work. The balance of the bill included Irene Kober, Rowland Bradbury, Jessie Orr, Hooley and Kelton, the Kobers, and the polyscope.——Family Theatre (Thompson and Thompson, mgrs.): Opened July 28 and played to good business. The bill included Leonard and Marshall, Frank Canfer, Lovelle, the Rosells, Arneldo, and the cineograph.——Item: Mrs. Kober, of the Kobers, is ill in the Walla Walla Hospital, where she has undergone an operation. As a result of her illness the Kobers will remain here for some weeks.

LOS ANGELES, CAL.—The bill for week July 27 was headed by De Kulta, who was exceptionally good in feats of magic. Bailey and Madison are funny eccentrics of a very grotesque character. Hodges and Launchmere rendered their songs in a very acceptable manner. Charles Dickson and co. in Heart to Heart Talks pleased every one. Holdovers were Mosher, Houghton and Mosher, Young and De Voie, Julian Rose, and Mabel McKinley.——Chutes (Hy. Kosh, mgr.): appearing week 26 were Vergie Hall, James Duncan, Mlle. Tyrone, Edgar A. Gordon, Stewart and Cuen.——Unique (Hent and Zalle, props.): Week 27: Darwin, the Wilsons, Franks and Maybelle, Addie Maybelle, and Tracy Marrow.

ASBURY PARK, N. J.—This resort is at it's hight of Summer business. At the Gem Theatre Manager Du Vries is running a juvenile vaudeville bill, with six acts, repeated four times each day. The bill this week includes Sorenson Children, La Petite Clair, Baby Columbia, Miss Bessie with two picks, and Master Fredie.——At the Casino Ameta's spectacular dances, by Clara Cubitt, Sadie Brown, and M. Marston.——The Bijou has Krissel's dogs, cats and monkeys. The above theatres are owned and managed by Sam Du Vries, and are playing to capacity.

PORTLAND, ORE.—Shields' Park is doing a big business. The programme week July 26-31 includes Hunt's dogs and monkeys, Edward Poulter, Walters and Hagan, Karl and De Elmer, Burdell and Zarilla, Boll and Boll, Edward Raymond, and the polyscope.——The bill at the Empire 27-2 is about the best so far given, drawing full houses. The newcomers are Lutz Brothers, Robinson and Grant, Fred Waddell, George W. Moore, Lorraine and Howell, and the Waldron Brothers. The principal holdovers were Allen J. Shaw, Dilges, and the bioscope.

PEORIA, ILL.—Weast's (P. A. Weast, prop.): Week 3: The Ogdens, Shore Acres and Artie St. Claire, La Claire and West, Solora, and Loren Grimes. Good bills.——Jacobs (A. F. Jacobs, prop.): Week 3: Three Rays, Jesse Herford, Lane and Suzanetta, and John and Mabel Moore. The Rays are the special feature. Attendance satisfactory.——Items: The Main Street Theatre, which Mr. Nash will reopen Sept. 7, will have new scenery next season.—Mr. Weast has just returned from Europe, where has been for a month or so.

NEWPORT, R. I.—Freebody Park (M. R. Sheedy, mgr.): Harry Le Clair and the Misses Delmore were the hits of the bill 3-8. Announced for 10-15: The Broad and Armstrong Cycle Wall, Melville and Stetson, Watermelon Trust, Little Lillian, the Three Mareenas, George W. Day, and Frank Fisher. Carrie Doty-Spooner, the soprano, who made her professional debut 3, will this season be under the management of J. Louis MacEvoy.

LONDON, ONT.—Springbank Park (C. E. A. Carr, mgr.): Kelsey Moore, Josephine Floyd, H. V. Fitzgerald, Harris and Waller, and La Gette comprised the bill July 27-1, and Warren and Howard, Jones and Walton, Berol and Berol, Lebertus, Eugene Lockhart, and moving pictures are filling week 3-8 to big business. Coming 10-15: Haight and Dean, the Helstons, Waldorf and Mendes, Jones and Walton, and moving pictures.

EVANSVILLE, IND.—Cook's Park Theatre (Harry Lawrence, mgr.): Week 2: Phil and Carrie Russell, Howard and Alton, the Lamupers, and Beverly and Danvers.——West Heights Theatre (Francis Rogers, mgr.): Alba W. Root, Ione Button and Anita Faivre, F. M. Snow, Teed and Lasell, and Fannie Frankel week 2.——Oak Summit (Street Railway Co., mgrs.): Ferguson and Dupree, Fox and Summers, Richards, and Laura Bradshaw week 2.

SALEM, MASS.—J. W. Gorman's Summer Theatre (M. J. Doyle, mgr.): Week July 27-1 was the largest so far. The bill comprised Elinore Sisters, Solaret, Katharine Roth, Bush and Gordon, the Darrows, Charles Cartwell, and Madame Redan. Week 3-8: Farnum and Nelson, Fred Stuber, Mitchell and Marron, Smith and Kessner, Cathcart, Carlin and Otto, and Till's Marionettes.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, mgr.): Week 3: The Woodwards, Olvio, Lola Fawn, Dick and Effie Guise, and the Lovitts, the last named a big hit.——Avon Park (George Wess, mgr.): Week 2: Lawson and Nason, Laura Deane, Herbert and Nolan, Christopher, Zarrow and Zarrow, C. L. Preston, Frank and Ida Williams.

POTTSVILLE, PA.—Tumbling Run Theatre (Robert E. Lee, mgr.): July 27-1: The Vedmars, Martin and Quigg, Sadie Furmann, and Jane Courthope and co. Business and bill very good. Week 3-8: Petching Brothers, Alice Philbrooks, Edward Hart and Mlle. Bessie and Axtel and Sylvan. Best bill of season.

PINE BLUFF, ARK.—Bell Park Theatre (Charles Senyard, mgr.): Vaudeville, led by Hurd, the magician, closed to very poor houses. Otto H. Krause co. opens 3 for an indefinite engagement, supported by Jennie Holman.——Item: the interior of the Elks' Theatre has been redecorated. Regular season opens Sept. 7.

PEEKSKILL, N. Y.—Shady Lake Park (E. E. Hirsch, mgr.): Bill 3-9 includes Happy Andy Adams, Demonio and Belle, Jennie Edwards, Cook and Stevens, William T. Raymond, and Lynnott Sisters. Performances good, but stormy weather prevents large attendance.

ATLANTA, GA.—Casino (Jake Wells, mgr.): Week 3-8: Laura Comstock and co., Raymond Teal, Ethel Carter, Three Hillman Brothers, Masse and Mase, Mosher's terriers. Good bill; fine business.&Lyceum Garden (Coley Anderson, mgr.): 3-8: George Wilson headed a good bill.

SALT LAKE CITY, UTAH.—Salt Palace Theatre (J. Myers, mgr.): Vaudeville, drawing good houses all week. Palace of Illusions and Loop the Loop on Salt Palace grounds doing good business. Kilpatrick, the one-legged cyclist, riding down long flight of stairs, good drawing card.

NEWPORT, R. I.—Freebody Park: The bill 3-8 proved one of the best of the season, including Carrie Doty-Spooner, the local concert singer; Imro Fox, Harry Le Clair, Misses Delmore, Two Pucks, Edward Estus, Coogan and Bacon, and Wolfe and Milton. Attendance large, despite rain.

JOPLIN, MO.—The Grand Falls Park Theatre (Charles E. Hodkins, gen. mgr.; W. H. Van Etten, mgr.): Week 2: Lew Palmer, Louise Dresser, Jack Norworth, and Fox and Foxie. Good bill and attendance. Week 9: Little Elsie James, Ruth Nelta, La Mondue, and others.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): Week July 28-1: Three Lelliotts, Haight and Dean, Kelsey Sisters, and the kinodrome. Week 2-8: George H. Adams co., Harris and Walters, Spaulding, and the kinodrome. Good performances; fine weather.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Bessie Baus, Moung Mya, Vernon, Snyder and Buckley, and Millie Turner pleasing good business 2-8. Unthan, Three Walseys, Barr and Evans, Maud Beall Price, William Windom 9-15.

SPRINGFIELD, O.—Spring Grove Casino (L. J. Dalie, mgr.): 2-8 Jerome and Meredith, St. Clair Children, Lew J. Welsh and Marie L. Estes, Raymond Zel, and Nancy Rice presented a clever bill, which was thoroughly appreciated. Fair business.

BATH, ME.—Merry Meeting Park: Gorman's Imperial Minstrels week 3, under the direction of Robert Evans, gave a very pleasing entertainment. Al. Weston and Boulden and Quinn deserve special mention.

NEW CASTLE, PA.—Cascade Park (Pennsylvania and Mahoning Valley R. R. Co., mgrs.): Week 3: Censor's dogs, Barry and Woolford Trio, Dancing Howards, Mardo, Leroy and Woodford, and St. Clair and Carlisle. Pleasing performances; good business.

FORT WAYNE, IND.—Robison Park (George H. Fisher, mgr.): Week commencing 2 opened to crowded houses. Bimm, Bomm, Brrr, Murphy and Willard, O'Rourke and Burnette Trio, Three Walseys, Kittie Stephens, and Phinney's Band.

QUEBEC, CAN.—Tivoli Gardens reopened 3 under the management of Louis Verande, with the following people: Belle Hathaway's monkeys, Livingstone Trio, De Veaux and De Veaux, Miss Janie, and Mr. and Mrs. Louis Verande.

SAGINAW, MICH.—Riverside Park Casino (John McCarthey, mgr.): Week 2-8: James W. Thompson, Mr. and Mrs. H. L. Waterous, the Great Pascatel, Sisters McConnell, Paul Kleist, and kinodrome. Week 9-15: McWatters-Tyson co., Emma Berg, and others.

NORFOLK, VA.—Ocean View Casino (Otto Wells, mgr.): Week 3 opened with vaudeville to big audiences. Valvener Brothers, good acrobats; Carmen Sisters, banjoists; Swan and Bambord, acrobatic comedians, and Frederick Brothers and Burns, musical trio.

ELMIRA, N. Y.—Rialto (Frank W. McConnell, mgr.): Bill 3-8: Mr. and Mrs. John B. Wright, Amelia Adams, Bessie York, Jessie Adams, Mae Laurence, and James D. Proudlove. Excellent business.

MENDON, MASS.—Lake Nipmuc Park (D. J. Sprague, mgr.): Week 3: Trans-Atlantic Vaudeville co., including John R. Harty, Martine and Rabo, Smith and White, and the Sanfords.

ERIE, PA.—Waldameer Park (H. P. Wilson, mgr.): Week 3-8: The Lees, Harry Burgoyne, Cook and Hayes, and Caron and Farnum, to large crowds.

SALEM, ORE.—Shields' Park: Week July 27 bill was unusually good and drew crowds. Eva Thatcher in her Irish songs was encored.

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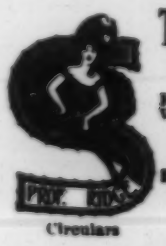

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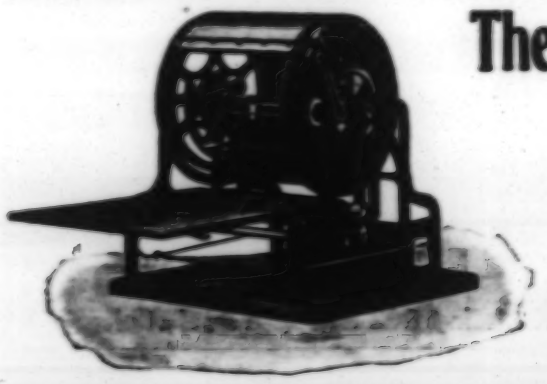

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